

VOLUME 20 NO. 4



APRIL 1902

\$1.50 PER YEAR FOR THE TEACHER. STUDENT AND LOVER OF MUSIC THEO. PRESSER PUBLISHER. PHILADA, PA.

PRICE & FIFTEEN CENTS

G. SCHIRMER, NEW YORK

PUBLISHERS AND IMPORTERS OF MUSIC

JUST PUBLISHED

SCHOOL MARCHES FOR PIANO

Collected and Arranged by THOS, G. SHEPARD Paper, \$1.00 net; Cloth, \$2.00 net

CONTENTS Victoria Happy and Light March from "Carmen" Exhibition March FLOTOW, FR. von GUNGL, J. KIRCHNER, FR. KLEIN, ARTHUR KOMZAK, K. KRAL, J. N. KUNATH, G. LACHNER, FR. LASKER, FR. MEYERBEER, G. to our Empress
to from "The Huguenots ROSSINI, G. SCHNEIDER, H. SCHRAMMEL, J. SCHUBERT, FR. SHEPARD, T. G.

ALBUM OF TRANSCRIPTIONS

1. OFSTERLE Paper, \$1.00 net; Cloth, \$2.00 net

CONTENTS

The arrangements are exclude and effective, giving both jay ers usually about an equal task, and are suited to of moderately should be a considered to the constraint of the c

VOCAL SCORE OF

Opera by I. J. PADEREWSKI Words and Music Complete, 412 pages

PIANO SELECTIONS from the same

SEND FOR CATALOGUE OF SCHIRMER'S LIBRARY EDITION OF MUSICAL CLASSICS

NEW WORKS

PUBLISHED BY

THE JOHN CHURCH COMPANY CINCINNATI, CHICAGO, NEW YORK, LONDON, LEIPSIC

JUST PUBLISHED SOPERA SONGS SO

Vol. 1. Soprano
Vol. II. Mezzo-Soprano and Contralto Vol. IV. Baritone and Bass

Price, \$1.50 per Volume List of contents will be sent on apolication NEW PUBLICATIONS FOR PIANO Reginald de Koven. Elves and Gnomes

Valse Lente, Op. 85, Cradle Song, Op. 85 (after Wolf), Just published: Numerous other sets of teaching pieces by well-known composers.

In Venezia. Nevin,
Silhouettes. W. G. Smith,
Coloredo Summer, Gerrit Smith,

New Organ Works
Organ Book. James Rogers, selected from the works
of modern composers,
Pedal Studies. Anton Andre, with two-parts contrapart of the parts of th

Liza Lehmann, Album of 5 French Songs, 1,25

Eufeldert (Nevin An African Love Song, At Rest, Mighty Lak' a Rose, To Anne,

In Suniit Days. Two keys,

No. 1. Love in May,
No. 2. June Night,
No. 3. A Spinning Song,
No. 4. At Twilight,

A Fairy Dance,
Cupid'a Kiss. (Le Belser),
Dainty Dorothea,
Not by the Sun will I Vow my Vow. (Romanza),

A Unique Book, "LAUREL WINNERS"

THE JOHN CHURCH COMPANY

Portraits and Sketches of Modern Composers will be sent free rith our catalogue upon request. To responsible teachers we will rend on examination any of our publications at special prices.

Horatio Parker. Songs, Op. 51

Homer Tourjee. Songs for Children

A Dolly Lullaby,
What the Wind Says,
Where the Dark Comes Most,
Where the Bird's Nest Swings,

Petite Marche Fantastique, In Minor Mode. Preludes for Piano, Op. 165

James H. Rogers. Suite Mignonne W. C. E. Seeboeck. Six Little Pieces

Wilson G. Smith

Suites for Piano

New Organ Works

Vocal Music

Ethelbert Nevin

C. B. Hawley

Hamilton Gray

C. Chaminade

Reginald de Koven

No. 5. Mazurka, No. 5. Russian Dance, Gerrit Smith Alpine Rose,

FOR PIANO.-FOUR HANDS 24 Pieces,-selected, edited, and fingered by

Bach-Gounod. Meditation on the First Prelude (Well-tempered Clavichord).

Bach-Jensen. Pastoral Music from Christmas Oratorio.

Beethoven-Rubinstein. Marcia alla turca, from "Ruins

Beath Mines Serman Dance.
Bizet, G. Minuet No. 1, from "I Arifeleinus."
Bizet, G. Minuet No. 1, from "I Arifeleinus."
Boccherini-Brissler. Minuet from String Quintet.
Chopin, F. Marche Inabre, from Sonata Op. 3.
Gluck, C. W. von. Bellet No. 1, from "Orphocea and Eurydice."

Outs, P., W., 1908. Billet No., from: "Opphess and Europide, Outs, Renham, Carvote from: "Parts and Felenam, Handel, O. F., Hoempie from: "Water Music."
Handel, J. C. Hoempie from: "Water Music."
Haydin, J. Gropp, March Carrotte, Haydin, J. Gropp, Water Music.
Haydin, J. Gropp, Water Group, L. G. Lid."
Water March Carrotte, C. Lid."
Water March Carrotte, C. Lid. "Water Carrotte, Fron Store, Carrotte, Fron Store, Carrotte, Carrotte, Fron Store, Carrotte, Carrotte, Carrotte, Fron Store, Carrotte, Carrotte, Fron Store, Carrotte, Carrotte, Carrotte, Carrotte, Carrotte, Fron Store, Carrotte, Carrotte, Carrotte, Carrotte, Carrotte, Fron Store, Carrotte, Carrotte,

D Minor. Schumann, R. Calling of the Witch of the Alps, from "Man-Thomas, A. Entracte Gavotte from "Mignon."
Tschaikowski, P. Andante Cantabile, from String Quartet

Op. 11. Volkmann, R. Waltz, from Serenade for Strings Op. 63. Wagner-Jadassohn. Bridal Chorus from "Lohengrin."

--- MANRU ----

Paper, \$5.00 net; Cloth, \$6.00 net; Half Morocco, \$8.00 net

All the Principal Numbers, Easy Arrangement. 47 pages. \$1,00 net.

Educational Works

GREAT VALUE.

PIANO INSTRUCTORS.

Beginning at the beginning and progressite the most suitable for young pupils.

PIANO TECHNICS AND STUDIES. PIANO TECHNICS AND STUDIES.

selected Studies (vsb), A. Locschmen. eech 1.00

funch and Technic (garts). Dr. Wn. Mason ... each 1.00

funch and Technic (garts). Dr. Wn. Mason ... each 1.00

the Standard furged Course of Studies, in ten grade, 1.00

the School of Four-Hand Playing, in three grade, 1.00

three volumes. Thoo, Preserv. ... A Schmoll, eech 1.00

Studies and critics in Scale Playing (a vols.). W. G.

Smith. ... eech 1.00

Smith. ... eech 1.00

PIANO COLLECTIONS.

ORGAN WORKS.

PRIMERS-RUDIMENTARY WORKS. Writing-Book for Music Pupils (Complete). C. W.

HARMONY AND COUNTERPOINT.

HISTORY AND BIOGRAPHY.

Lessons in Musical History, J. C. Fillmore.
History of Planoforte Music. J. C. Fillmore.
First Studies in Music Blography. Thos. Tapper.
Pletures from the Lives of Great Composers for
Children, Thon. Tapper.
Celebrated Planists of the Past and Present. A. Ehr-

WORKS OF REFERENCE.

Pronouncing Dictionary of Music and Musicians. H. A. Clarke

Dictionary of Music and Musicians. Dr. H. Riemann. 4.50

(1000 pages. We especially recommend this work.)

LIBERAL DISCOUNTS TO THE PROFESSION.

Your Lips Have Sald You Love Me. Two keys,50
A Song of Life. Two teys,50
Love and I. Two key,50 Metronomes, Satchels, Rolls, Blank Paper and Copy Books, Reward Cards, Ruled Chart Paper, Music Teachers' and Pupils' Lessen and Account Books,everything of use to the teacher of music at the lowest price possible.

> Any or all of the above will be sent on Inspection to those sending reference in order to open an account on our books.

Send for any or all of the following catalogues, free for the asking :

SHEET MUSIC BY AUTHORS.
SHEET MUSIC DESCRIPTIVE.
BOOKS DESCRIPTIVE.
MODERN METHODS AND STUDIES.
PIANO COLLECTIONS, GIVING INDEX.
METRONOMES, SATCHELS, BTC.
BUSTS AND PORTRAITS OF MUSICIANS.

We claim to be the quickest Mall-Order Music Supply House for Teachers, Schools, and Conservatories In the country.

THEODORE PRESSER.

Music Publisher, Dealer, Importer, PHILADELPHIA, PA.

CONCERT AND EXHIBITION MUSIC

SCHOOLS, SEMINARIES, ETC.

WELL-KNOWN COMPOSERS

For Two Performers on One Piano (FOUR HANDS)

"Adia," Graul March (con (Verta)), A. W. Berg, Album Leat, Imprompta. F. Brandeis, "Apinume," Cade from (Mitted), A. W. Berg, Apinume, "Cade from Milliocked). W. Dressler, "Apinume," Cade from Milliocked). W. Dressler, "Apinume," Cade from Milliocked). W. Brander, "Charge of Cavairy Cadeg (Bohm), C. Web, W. Berg, Drums and Camone Petils, (Cottschalle, A. W. Berg, Carmale Cade) Britishine, A. H. Bayenine, A. W. Berg, Grand Cade Britishine, A. H. Bayenine, A. W. Berg, Grand Folks de Coosert (Barthett), L. Raymond, Hungarian Druce, M. Mandarest, "Carmal Polks de Coosert (Bohm), A. W. Berg, Carmal Polks de Coosert (Bohm), A. W. Berg, La Struce, Morcault (Bohm), A. W. Berg, Leather, W. W. Berg, Sylber Walt, Machannari, A. W. Berg, M. W. Berg, "Carmal Polks de Coosert (Bohm), A. W. Berg, "Leather, My Old Kentandy, Home, C., E. Fratt, "Old Back Tyo, C. E. Pratt, "On Pranching Steeds March, Win. Boyrer, "Leather, "Serenata, M. Mondacowak,"

For Two Performers on Two Pianos (FOUR HANDS)

(SIX HANDS)

Canadian Bost Song (English), C. Czerny,
Last Rose of Summer (Stevenson), C. Czerny,
My Lodging on the Cold Ground (Moore), C. Czerny,
Paddy O'Carroll (Irish), C. Czerny,
Rose Tree (Irish), C. Czerny,
Streatbog's March, L. Streabbog,
"Paust," Fantasia (Gound), A. W. Berg,
"Paust," Fantasia (Gound), A. W. Berg,

For Four Performers on Two Pianos

At the Spring. Joseffy, . Berceuse, Mason, . . . ascination Mazurka. Arins, encers Dance. Eversole, cod Night, 4th Nocturne, dance, and the condition of the Chromatic Caprice. Webb, old Black Joe. Zeisberg, and non the Roof. Warren,

Any of the pieces on this list will be sent on approval.

Music Publishers and Importers

CONTENTS

"THE ETUDE." - - April, 1902

Three Women Composers. Wm. Armstrong. 127
The Young Man in Music. Harvey Wickham 128
Musical Items. 129
Graduate Recitals: The What and the How. W. S. ParconII

Vuocaer All Composition Hints for Shading. J. S. Van Cleev.
Two Theates of One. Bobert Bersine.
A Pertinent Question. Ees. H. March.
Children's Page. Thomas Thyper.
Class Meetings. Cut Grimm.
Test New Ideas. E. A. Fisher.
Five-Minute Talks with Girls. H. M. Magaire.
"With Bernis Str." P. L. Eyer.
The Training of Music Teachers.
Thoughts, Suggestions, and Advise.
Editorial Notes......... I. V. Green.
Vocal Department. F. F. Trautie.

Studio Experiences.

Woman's Work in Music. E. F. Bauer..... Wiolin Department. George Lehmann.

Review of New Publications.

MUSIC

For Three Performers on One Piano

(EIGHT HANDS)

"Boccacio," Fantania (Scraus). H. Maylah, monod.
"Ballo in Stackers, H. Maylah, monod.
"Ballo," Lagrendo, H. Maylah, monod.
"Faust," Fantania (Konnod), W. F. Mareller,
"Faust," Carlos (Konnos), W. Maylah,
"Marche Tomprisa (Wolenhampt, A. W. Berg,
"Marche Tomprisa (Wolenhampt, A. W. Berg,
"Marche Tomprisa (Monoda, J. A. Fowler, A. W. Berg,
"Wedling March (Mortedssoh), A. W. Berg,
"Wedling March (Mortedssoh), A. W. Berg,

Brilliant and Stylish Piano Solos

Catalogues free on application.

WM. A. POND & CO.

148 Fifth Ave., New York

bome Practical Hints for Shading. J. S. Van Clere, 13

nhlisher's Notes.....

Recital Programs
Onestions and Auswers

Ceachers' Round Table...

oinning Song. Op. 67, No. 4. F. Mendelssohn. . \$0.30

Spinning Song. Op. 67, No. 4. F. Mendstaohn. . 8 Temmtella. Op. 30. Theo. Luck. Emperor March. Op. 56, (4 hands.) F. Von Blon. A May Day. F. G. Railbun Hungarian Fantasy. S. Schlesinger. A Little Song. Arthar Lieber. Sweet Birds of Song. E. Hotat. O Lassie, Be True to Me. E. E. Menctrepe

SPECIAL INTRODUCTORY OFFER

Foundation Studies, by Sprankle, contain a very interesting and pleasing set of studies. The studies are in the form of little pieces which develop the pupil musically as well as technically. Price, 60 cents To introduce these studies a special price of 10 cents per copy will be given until April 15, 1902.

WALTER S. SPRANKLE, Publisher 809 E. Eleventh Street, - Indianapolis, Ind

GRIMM'S SIMPLE METHOD MODERN HARMONY

These are a few extracts from Mr. W. S. B. Mathews' criticism of the book.

"This is one of the most remarkable treatises on harmony, of ather text-books in harmony, which the reviewer has ever seen." In his Part Second, Mr. Grimm shows himself a modern man "In his part Second, Mr. Grimm shows himself a modern man." "It is a signor which enables a student mastering it to analyst the most intricate modern harmonies, and gives one a feeling for ill these remote contents of a key which the usual text-book their ignor or disc mention in passing without practical trea-

"A book deserving to become well known."

Mrs. Cosima Wagner, Bayreuth, says: "An interesting work, teserving carnest attention and consideration."

Vol. I. \$1.00.] Cloth Binding.
Complete, \$1.50. Usual discount to teachers.
New Edition of Grimm's Practical Method for Beginners on the Plano now ready.

THE GEO. B. JENNINGS CO. 105 & 107 W. 4th St., - Cincinnati, Ohio Genoral Music Dealers

Ceachers and Singers

By consulting our list of Songs (sacred and secular) will find it embraces some of the finest that have been issued for a long time. We append a list of our recent publications in this line.

BAILEY, E. H.

CANTOR, OTTO. Nita. Spanish Folk Song. G (dtos) F (ctog) D (ato E) .50 CARLSON, CHARLES F. A group of Three Songs for Soprano Complete CAVERLY, CECIL M. COVERLEY, ROBERT. The Rose of Love. E flat (c to E)..... DANIELS, M. W.

DE KOVEN, REGINALD.

The Lark's Song. D(E to a) C(c to g) A (a to E). . .50

FELTON, EDW. BAXTER.

GOTTSCHALK, L. F.

JORDAN, JULES. Love Abiding. G (G to a) E flat (E to F) The Land of the Leal. E minor (c to E) C minor KANRICH, ALBERT M.

Mother, Effat (E to g)..... LUCKSTONE, ISIDORE. POHY. G (d to g) F (c to F).
On the Blue Pacific. G (d to g).
Forever True. F (E to a) D flat (c to F).

MACKENZIE, A. S. Within Thine Eyes. C(E to g) Bflat(d to F) G(b to D) 50

MAWSON-MARKS, C.

REDMAN, H. N.

ROGERS, JAS. H. When all the World is Young. F(ctoF) Eflat(btoE) .50

STRELEZKI, A. TOWNSEND, STEPHEN.

ANNAH, KATE.

FREE

Our Thematic Catalogue of over sixty songs will be sent free, post paid, to any address on application. WHITE-SMITH MUSIC PUBLISHING CO.,

BOSTON: 62 & 64 Stanhope Street. NEW YORK: 6 East Seventeeth Street, CHICAGO: 5 & 6 Washington Street.



By special arrangement with the composes, in order to introduce the numbers to teachers interested in choice easy pieces, the publisher offers the below enumerated pieces, each published separately on the full sheet must paper, tlearly lithographed, with frontispiece in keeping with the publication, for \$2.00, EXPRESS PAID, it being understood that in teacher, can how more then one set al. In the published separate property of the property of the publisher of t price, future orders at the 'usual price-which is 15c. a copy, net.

LOOK OVER, THE LIST-THEN SEND-THE DOLLAR

BONNIE LASSIE, Mazurka GOLDIE'S DREAM, Lullaby LORETTA Waltz BUTTERFLY, Dance SEE! HOW SLYLY PEEPS THE MOON

LITTLE FOOTSTEPS, Mazurka SWEET VIOLET. Gavotte LADY ELIZABETH, Waltz OVER THE WATERS BLUE, Barcarole BRIGHT AS THE MORNING, Mazurka ONE OF THE FINEST, March VILLAGE BELLE, Schottische

SWEET ROSE THOU HAST SO MANY THORNS, Song without words A VISIT TO FAIRYLAND, Song without

THE JOLLY MAJOR, Polka STARLIGHT, Gavotte
COME SEE THE BEAUTEOUS SHINING STAR, Serenade

ANNABEL, Waltz TO-MORROW WE GO SAILING, Barcarole UNEEDA. Polka

STEP LIGHTLY, Mazurka THE LITTLE PATRIOT, March. FOREST CONCERT, Idyl CAUGHT IN A SHOWER, Etude

Remember, your money returned if dissatistied. That's foir inn't it? If you have any doubts as to this offer being strictly reliable I refer you to the editor of Etude.

WATCH each issue of the Etude for my special offers-some other new and good pieces by famous writers in preparation, address the

36 WEST 28th STREET

including Ear (musical pitch) and Eye (reading

music) Training," on entirely original lines, by W. L. BLUMENSCHEIN

514 West 4th Street, - - Dayton, Ohlo Send 50 cents for a trial copy.

A NEW SACRED SUNG "COME, YE DISCONSOLATE"

FOR MEDIUM VOICE

Tords by Sir T. Moore.

A beautiful melody blended with one of God's own poems.

The country of the month of April, 15 cents, postpaid. FRED. W. BECK, 109 North Woodstock Street, Philadelphia

LATEST NOVELTIES

PAROLES D'AMOUR. A Love Song, \$0.65 A beautiful love song by Thuo. M. Tobani, composite world-renowned

EARTS AND FLOWERS, - -

the sale of which has now reached the MILLION mark and stands the peer of all modern compositions.

Paroles d'Amour is of infinite sweetness and thriles all bearers with its wondrous melody and entrancing harmonies. It is a love song without words, but every note sings of love and rapture.

THE LIZARD AND THE FROG. -A most original characteristic composition by Theo. F. Mosse, an oddity from A to Z. and a more dainty and crisp number cannot be conceived. The music is as in-teresting as the title and makes friends wherever heard.

THE SLUMB'RING SEA. - -Lullaby THEO, F. MORSE. A number in the third grade and a splendid teaching piece, whose soft dreamy melodies and slow undukting rhythm correctly bring to mind the splendor of a summer sea.

Send for my complete Catalogue of Piano and all other In-strumental music. A complete assortment of all European editions constantly kept on hand.

CARL FISCHER, 6-10 A Fourth Avenue.

THE GREAT SCHOOL EXHIBITION PIECE

SOUTHERN MEDLEY

ARRANGED FOR SIX HANDS (ONE PIANO) Mandolin ad lib.

Containing the Airs, "MY OLD KENTUCKY HOME," "OLD FOLKS AT HOME," and imitation of the BANJO. Price, \$1.25 A DECIDED SUCCESS. Wins Great Applause. Bargain Price, 50 cts. Mandolin ad lib., f0 cts. extra

A HIT WHEREVER PLAYED Band, 50 cts.; Orchestra, 10 pts., 60 cts 2 Mandolins and Gultar, 50 cts.; Plan F. O. GUTMAN, CLEVELAND, O Music for 2 Mandelins & Guitar FREE for 5 nomes and addresses of such players.

here and 25c in stamps, we will mail this 75c book to n. THE M. W. MUSIC CO., 120 Walnut St., Chicago, Ill.

ERASABLE FOLDING

MUSIC SLATE

Price, 40 Cents

A silicate folding music slate in book form, size 8 x 11. ound in cloth, containing twelve staves on each page that are not erasable. Use a lead pencil, and erase with damp cloth. It takes the place of copy book, music pad, or blank music paper; is durable, and the older it is the harder the surface becomes, and the more valuable. Try one.

ASK YOUR DEALER OR SEND DIRECT TO THEO. PRESSER, Publisher, Philadelphia, Pa. W. T. DYER & BRO., SAINT PAUL, MINN.

EXERCISES FOR THE MIDDLE (Medium) VOICE, RECENT COMPOSITIONS AND ARRANGEMENTS PUBLISHED BY

W.T. Dver & Bro., St. Paul, Minn.

AVE MARIA (HALL BAPPY DAY)

Ottersory for Soprana Addede Religioso.

L' - I TO THE TOTAL THE TO A . ve Ma ri to gra-ti o chen day of A . ve Ma. 6'11 3 4 po 18 15 18 18 1 Spirit in the sp

BERTHER WITTER 6 CHP 14 1 10 11 15 1 11 11

Control of the state of the sta In the la e ri hu Tu es be no de cia.

Where Chrust the finel of grace to fore de counts.

The se is for its des se is be so de its is. BE THE PROPERTY OF THE E) be no . 6 cms for other very tris for je or form to be defined by helds one mean new month for je or formals to the too too form to der too too for so 18-1101 PER-11/12 WITH

GEORGE WILLIG & CO. - Cts Ms ri a. O Ms mould I assued as and pr - as a could BALTIMORE, Md. P. The explanation of the control of

LATIN, ENGLISH, AND ITALIAN TEXT. High Soprano in G, d-a; Soprano or Tenor in F. Price, .60

PIANO SOLOS Classic and Modern Series. Teachers' Edition Revised and Edited by WM. MENTOR CROSSE Revised and Edited by WM. MENTOR CROSSES

Revised and Edited by WM. MENTOR CROSSES

Software Company of the Com

We call especial attention to this edition of eight standard teaching and program \$1.33 one each of the eight piano solos mentioned above, retailing for \$3.80, will be furnished to teachers until May \$41,1902,

7 & 11 BIBLE HOUSE

New York City

Castagnets, Metallophone, Triangle, Cuckoo, Bell, Trumpet Nightingale, Quail, Whistle, Drum, Rattle, and Wood Devil.)

And following parts added by Harry Prendiville. And following parts added by Harry Prendiville.

First and Second Volion, Third Mandolin (or Mandola), and Guitar.

This Symphony presents an opportunity of employing the pupils of a main class and demands nothing unessal in the way of technic, Cer Tricipals, any combination of Instrument can be used.

Parties destring and Andold Press of Andold Pr

PRICE OF ARRANGEMENTS. Piano Duet ...

Piano Duel

" and Toy Parts, 3 Mandolins, 2 Violins, and Guitar—
Complete Toy Piarts and Second Mandolin
Piano Duet with Pirst and Second Mandolin

" " two Mandolins or two Violins and Guitar—
" " three Mandolins, two Violins, and Guitar—
Additional Mandolin, Violin, or Guitar Parts—

Additional Mandolin, Violin, or Guitar Parts— Two Sonatas (Pastorale and Capriccio),50

1875. SCHUBERT, FR. Military March, . .

1872. TAUSIG, C. Polonaise melancolique, after Fr. Schubert. . .

Breitkopf Edition

Latest Important

Publications for Piano

TAUSIG ARRANGEMENTS.

NEWLY REVISED BY C. KÜHNER

Toccata and Fugue in D

Minor, . . . \$0.50

1873. BACH, J. S.

1874. SCARLATTI, D.

1876. WAGNER, R. Three Paraphrases from "Tristan and Isolde," . 1.50

1767. PLAIDY, L. Technical Studies, revised by K. Klindworth (English-German), . . . 2.50

1869. BACH, J. S. Aria with 30 Variations, revised by K. Klindworth,

1884-86, KÖHLER, L. Op. 165. Sonatenstudien. Books 7-9, . . each, 1.00

1358. SCHARWENKA, PH. Piano Works. Vol. IV. Phantasiestücke (Op. 72; 85; 97, No. 4), . . 2.50

BREITKOPF & HARTEL | swells into glory, with v them of "Adest Fidelia" | Dothler, Gaston M.

11 East 16th Street, New York Originally a female chorus transcribed by the author for the organ.

fischer & Bro.

A Decided Novelty for Commencement Exercises or Class Concerts & & &

CHILDREN'S SYMPHONY

Composed by F. X. CHWATAL TWELVE TOY INSTRUMENTS.

Plane (Four Hands)

ments can be used.

Partles desiring other additional parts arranged (for instance Flute, Cello, Banjo, Zither, Tambourine, etc.), can be accommodated.

The twelve toy instruments can easily be managed by four or five players.

NEW OCTAVO CHORUSES FOR FEMALE VOICES. Mendelssoftn, F.
Oh, Youth is Still the Season of Delight.
Now in Woods the Birds Sing...
Oh Winter, Surly Winter
How Great the Boon.
Oh, How Quickly Spring has Yanished.
Comest Thou Early, Time of Delight?...

Abt E The Song of the Bobolink Waterlin, J. B. Liebe, L.
The Winter Now is Over..... Federlein, G.

Margis, A. Schubert, Fr. Laughing and Weeping The Lay of the Lark..... On the Lake..... ...Two Parts, Redoff, Noy L. Be Strong, O HeartTwo Parts, .I

COLLECTION OF ACTION SONGS AND CHORUSES

NEW VIOLIN AND PIANO MUSIC. GIUSEPPE FERRATA. Op. 7. Italian Spring Melodles.
A set of original compositions for Violin and Piano. Price \$1.25 net
Also published separate:

alogue d'Amour......... I. Re. La. Mi Scherzino azurka..... rcarolle Triste

NEW ORGAN MUSIC.

Dethier, Gaston M.

"Christmat." Organ piece for an opening.
"Christmat." Organ piece for an opening.
This is a geat of a well as of technical still. It sugarithms to the story of the sto

BOOSEY & COMPANY

DRAW THE SPECIAL ATTENTION OF THE PROFESSION TO THE FOLLOWING

Latest English Songs and Ballads

Land of Roses, by del Riego, \$0.60 The Sweetest Flower, by R. Batten, Nirvana, by Stephen Adams, O Dry Those Tears, by del Riego, 60 In My Garden, by E. Wright, Japanese Love Song, by Thomas, Awakening, by G. d'Hardelot, Love's Request, by Landon Ronald, Two Songs by Noel Johnson, Etc., Etc.

Cycles of Song

The Sea Pictures," for Contralto or Baritone, by E. Elgar, \$2.00 Net Summertime," for Soprano or Tenor, by L. Ronald. In Springtime," for Soprano, by A. Somervell. Hawthorne and Lavender," for Soprano or Tenor, by C. Willeby, . . An Irish Idyll," for Baritone, by C. V. Stanford, 2.00 Four Lyrics," by Edward German, for high or low voice, 1.50

Pianoforte Music, "Trois Morceaux"

By GERALD LANE

	-,												
ι.	"Bonsoir,"		٠			٠				٠	٠	. :	\$0.60
2.	"Sous les etoiles,"	٠		٠	٠	٠	٠		٠	٠	٠	٠	.60
3.	"Joie de Vivre," .	٠	٠	٠	٠	•	٠	٠	٠	•	٠	٠	.00

IMPORTANT NOTICE

BOOSEY & COMPANY have acquired the sole agency BOOSEY & COMPANY have acquired the sole agency for E. Donajowski's Miniature Scores. These are full or-chestral scores, pocket size, and printed clearly. For the particle of the printed clearly of the company of the printed set he symphonics of Orchestra-ian printed set has symphonic of Orchestra-don, Mendelssohn, Schubann, Schubert, Tschalkowsky, and nearly all of the principal Overtures. Also Concertos for Pianoforte and Orchestra and Violin and Orchestra. The prices are very moderate—from 25 cents to \$1.50. See special list.

THE ORIGINAL ITALIAN EDITIONS OF LAMPERTI'S SCHOOL AND STUDIES, GUERCI, and special editions edited by VANNUCCINI.

THE ORIGINAL MARCHESI SCHOOL METHOD, Exerclses on Intervals and Vocalises.

TOSTI'S FAMOUS 50 SOLFEGGI in two books. BEHNKE & PEARCE Studies and Exercises for all

SOLE AGENTS FOR

CHAPPELL & CO., ENOCH & SONS, and G. RICORDI & CO.

BOOSEY @ COMPANY

9 East 17th Street, New York City, N. Y.

THE ETUDE

IMPORTANT MUSICAL WORKS

48 SONGS WITHOUT WORDS

for the Piauo. By F. Mendelssohn. Price \$1.00, including a portrait and biography of the composer. Edited by Kullak, and carefully revised. Indisnensable to the teacher's repertoire.

THE FIRST VIOLIN.

By Jessle Fothergill. Price \$1.00. A musical novel. A story of love and fate, men and women, and life. The tale is most heautifully told and is of

PRACTICAL PIANO SCHOOL.

By Louis Köhler. Op. 300, Two Books. Price 75 cents each. For a beginner's book we rank this ahead of anything Köhler has produced. Do not confuse this with his Op. 249, in ten books. This is

TRANQUIL HOURS.

Price \$1.00. A collection of piano music of a quiet character, suitable for drawing-room or concert use, as well as for Sabbath-day playing. Of a medium degree of difficulty, and not found in any

GRADED MATERIALS FOR THE PIPE ORGAN.

By James H. Rogers. Price \$1.00. A pipe organ instructor for piauists, designed to give a good working knowledge of the instrument in as practical and concise a form as possible

PARLOR AND SCHOOL **MARCHES**

for the Piano A collection of Marches and Two-Steps for all occasions. Price 75 cents. Some of the most popular of the day; stirring and attractive; suitable for exhibition purposes, as well as for scbool

SELECTED STUDIES FROM A. LOESCHHORN

for the Piano. Two books, \$1.00 each, sheet music. In Loeschborn's Studies the musical and the technical are combined, making them of nn-equaled merit. Only the most attractive and worthy have heen selected. Edited and Graded hy James

COUNTER POINT.

By H. A. Clarke, Mus. Doc. Price \$1.00. Strict and free. Iucluding Double Counterpoint, Imitation, Canon, and Fugue. A clear and concise work, thoroughly in accord with the practice of modern composition. A manual of advanced theo

THE FIRST YEAR IN THEORY. REWARD CARDS FOR

By Oliver R. Skinner. Price 75 cents. A technical and musical drill in the foundation priuciples of musical thinking, affording the student thorough training and discipline in the acquirement of a knowledge of scales, intervals, chords, and key relationship, together with exercises in melody writ-ing and ear training conducive to mental technic.

STUDIES AND STUDY PIECES

for Execution, Phrasing, and Expression. By A. Schmoll. Three hooks, \$1.00 cach, sheet music. A set of studies for the piauo, refined and interest-ing, full of poetic inspiration, yet withal hased on some technical quality; a unique combination.
They are Grades II to about IV, in a scale of ten, and might be compared with Heller's calchroted com positions. Selected and edited by E. R. Kroeger.

MODERN SONATINAS.

Price \$1.00. Modern sonatinas and pieces of like ebaracter. Edited and revised by Maurits Leefson. Suitable for parlor and recital purposes. A pleasing introduction to the classics.

CLASSIC AND MODERN GEMS

for the Reed Orgau. Price \$1.00. Nearly all the standard compositions adaptable for the reed organ are herein contained, as well as popular selections. Good music for church and home.

PIANOFORTE TECHNIC.

By A. Loeschhorn. Price \$1.00. An exhanstive compendium of short and concise technical exercises for daily use, suitable for all grades. An indispensable adjunct to all successful pianoforte

THE MODERN STUDENT.

In two volumes. Price \$1.00 each. Collections of melodions study pieces for the piano, to promote technical development, supplanting dry and unin-teresting finger exercises, with study pieces and compositions of the most attractive and melodions form

HABIT IN PIANOFORTE

PLAYING.

By Carl Hoffman, Price 25 cents, An analytical study or outline of mechanical and expressional technic as respects the logical use of fingers, hand, arm, etc., in playing the piano.

FIRST STEPS IN PIANO-FORTE STUDY.

Compiled by Theodore Presser. Price \$1.00. A coucise, practical, and melodions introduction to the study of piano playing. Graded so carefully and heginning so simple as to be almost a kindergarten

THEORY OF INTERPRETATION.

By A. J. Goodrich. Price \$2.00. A text-book of musical expression for students' nse. A complete and original system for the unfolding of musical style and content. The first book which every one who desires to understand music intelligently should

PRACTICAL METHOD

for the Piano. By Louis Köhler. Op. 249, Books. I and II. Price 75 cents each. This well-known standard instruction book for beginners has been revised and enlarged by Louis Köhler's daughter with the idea of better suiting the American pupil It has been made a modern work.

MUSIC PUPILS.

Price 50 cents for a set of thirteen cards: each one devoted to a composer, containing a photograph and the hirthplace lithographed in colors, a short biography, a fac-simile of the manuscript, and an antograph of the composer; in all a condensed biography suitable for young minds.

PICTURES FROM THE LIVES OF THE GREAT COMPOSERS

for Children. By Thomas Tapper. Price \$1.25. An ideal music hook for a child. A practical class or private lesson hook in history. All the main points in each composer's life are brought ont. The teacher can turn the book to two practical ends: 1, Delightful reading for the child; 2, A practical text-book in music biography.

VOICE TRAINING EXERCISES.

for Soprano. By Behnke and Pearce. Price 75 cents. A series of progressive lessons for acquiring resonance, attack, and flexibility for the whole compass of the voice

BACH'S INVENTIONS.

Two Part and Three Part, 30 cents each, complete 50 cents. Their value toward acquiring a finished technicis recognized by all teachers. They form a natural introduction to the "Well-tempered Clavichord."

SOCIETY DANCE JOURNAL.

By Chas, Escher, Jr. Violin or Mandolin and py chas, escuer, Jr. violater bandound and Pinno, 50 cents. Violin or Mandolin Solo Parts. 25 cents. A collection of twenty-five of the most popular compositions for the dauce, arranged for violin and piano and for mandolin and piano.

THE LIGHTER COMPOSITIONS OF CHOPIN

for the Piano, Price \$1.00. A classical collection of great value, and of moderate difficulty, snitable for the average player. With portrait and biography

THE CHILDREN'S FRIEND (KINDERFREUND.)

By Louis Köhler. Op. 243, Two Books. Price 50 cents each. A collection of little pieces for children, hy a noted composer and teacher, including arrangements of favorite airs from operas. Are all of a nature to stimulate the fancy of a child.

FIRST STUDIES IN R EADING. RHYTHM, AND EXPRESSION

for the Pianoforte. By M. L. Brown. Price \$1.00. An instruction book for young children and beginners; it gives special attention to thoronghness in foundation work, ready note reading, correct fingering, etc.

ALBUM OF MISCELLANEOUS PIANO COMPOSITIONS.

By Edvard Grieg. Price \$1.00. A collection by Eavand of Grieg's most beautiful compositions.

Graded, edited, and revised by Dr. William Mason,

M. Leefson, C. von Sternherg, Wm. H. Sherwood,
and others. This edition is without an equal. With portrait and biography of the composer.

TEACHER AND PUPIL.

A Practical Course in Four-hand Playing. By Jos. Löw, in Two Books. Price 75 cents each. Sixty-four selections are contained therein, all of a pleasing and melodions character—some original and others arrangements of well-known melodies. This work enjoys a wider popularity than any other four-hand volume.

PROGRESSIVE EXERCISES IN VOCALIZATION.

By Giuseppe Del Puente. Part I, Exercises in Sustained Singing, \$1.00; Part II, Exercises in Sustained Singing, \$1.00; Part III, Exercises in Flexibility and Excention, \$1.00; Complete, \$2.00. A complete vocal method, embodying the principles of the hest Italian school of singing. Recommended by Edonard de Reszke.

FIRST STUDIES IN MUSIC BIOGRAPHY.

By Thomas Tapper. Price \$1.50. A history of music for children; fully illustrated. For self or class study or for one's own reading. Teachers who know the superior value of hiography over history for first study will secure the hest results in their class-room work with this volume,

Published by THEO. PRESSER, 1708 Chestnut St., Phila., Pa.

THE GREAT IN MUSIC. VOLUME II

The Second Volume of "The Great in Music" will be ready for delivery by April 10th

THE WORK IN THIS VOLUME IS ARRANGED INTO TEN CHAPTERS

I, Chopin, Godard, and Schytte. II, Chaminade, Field, and Franz. III, Wilson G. Smith, A. M. Foerster, and Geo. W. Chadwick. IV, Schumann and Moszkowski (Schumann occupies 75 pages), V, Liszt, Heller, and Wienlawski. VI, Brahms and Ed. Schuett. VII, H. W. Parker, E. S. Kelley, Wm. Berger, and O. B. Klein. VIII, Saint-Saëns, Paderewski, Godowsky, and Richard Strauss. IX, Glazounov, Balakirev, the Waltz Strausses, Max Bruch, Max Vogrich. X, Review of the Course as a Whole; The Place of Bach in Art; Motive Forces in the Development; Influence of the Folks Song, etc.

The foregoing topics are treated by Messrs. Emil Liebling, J. S. Van Cleve, Theodore Spiering, and W. S. B. Mathews from the standpoint of the practical Teacher and Student. No such work has previously been offered.

Handsomely printed and bound in fine Cloth, 426 pages, with about 30 FULL-PAGE HALF-TONE PORTRAITS. Practical Programs from every Author

Useful to Students, Teachers, and Amateurs. Sent postpaid upon receipt of the price, \$2.00.

Address Music Magazine Publishing Company 1404 Auditorium Tower, Chicago

JAMES HUNEKER'S MUSICAL WORKS

MELOMANIACS. 12mo. \$1.50

COLLECTION of fantastic and ironic tales in which sentimental and conventional notions of music and musicians are upset. The heroes of modern culture, Wagner, Ibsen, Chopin, Schopenhauer, and Richard Strauss, are handled without reverence. The book is a satire upon the symbolist movement and artistic and literary Bohemia, the

seamy side of which is mercilessly set forth, seasily 800 to Which is mercuessy set 1000.

"M. Hunders is a powerful personality, a man of energetic imagination, of moods and temperament."—Loudon Salarday Neview.

"Samped with he hall-mark of originality. His choice of subjects is original, his literary style is underestanding of the art of music is thorough and comprehensive with the nut metab to read in the brilliancy of his own incomfescent style." Seafort Preservey.

Chopin, the Man and His Music. 12mo. \$2.00

With chapters on the Artist, Poet, and Psychologist. The Studies: Titanic Experiments; Moods in Miniature. The Preludes: Impromptus and Valses; Night and Its Melancholy Mysteries. The Nocturnes. The Ballades: Fairy Dramas; Classical Currents.—The Polonaises: Heroic Hymns of Battle, etc.

"This volume will at once take its place in the front rank of books on its subject, who has gradually come to hold in the piano world the same commanding position that Wagner does in the field of opera. . . The masterly chapter of 74 pages on the etudes will soon be found indispensable by all teachers and students of the planoforte." The Nation.

Mezzotints in Modern Music. 12mo. \$1.50

With chapters on the Music of the Future (Brahms), A Modern Music Lord (Tschaikowski), Richard Strauss whit chapters on the music of the fritten (prantile), a modern russer Lord (1 sentaneowski), Kichard Straus and Neitsche, The Gestaler Chopin, A List Eude, The Royal Road to Parassus, A Note on Richard Wagner, "Besty sollie with literary charm and individuality, not self-willed or over-assertive, but grazelous and winning, constitues profoundly contemplative, and anon froit-some and more inclined to chaff than to instruct—but interesting and suggestive always."

"We Yor Yor Theorem".

Write for SCRIBNER'S MUSICAL LITERATURE LIST, New, Revised, and Greatly Enlarged Edition. CHARLES SCRIBNER'S SONS, 153-157 Fifth Avenue, New York

Almost a Kindergarten Method.

First Steps in Pianoforte Study.

Some Points of Interest:

A Concise, practical and metodious introduction PIANO PLAYING. Compiled by Theodore Presser.

Price. \$1.00

Popular and yet of a high grade. Not less than six specialists have given their experience to this work during

Graded so carefully and beginning so simple as to be almost a kindergarten

method.
It will take a child through the first nine months of instruction in a most pleasing and profitable manner.
To teach from one book is monotonous; it has become the practice among the best teachers to change instruction books—it gives breathit to one's knowledge, and certainly lightents the drudgery, 66 givethis new book at trill a profit of the profit of t

Let us send it to you "ON SALE," Subject to Return

THFO. PRESSER, Publisher,

No. 1708 CHESTNUT STREET, PHILADELPHIA, PA.

MELOMANIACS-Contents

ne Lord's Prayer in B Chopin of the Gutter he Piper of Dreams Son of Liszt he Emotional Acrobat olde's Mother he Rim of Finer Issues at been Gid.

he Rim of Piner Issues in Issen Gir annhäuser's Choice he Red-Headed Plano Player rynhild's Immolation he Quest of the Elusive in Insurgent One Junding's Wife the Corridor of Time

ivatar 'he Wegstaffes Give a Mus

cale egfried's Death ie Iron Virgin isk of the Gods



SIX NEW TEACHING PIECES

KATHLEEN A. ROBERTS

FOUR FAMOUS TEACHING PIECES.

verie, Star of the Sea, verie, The North Star, recau, Carol of the Bobolink, aracteristic, Japonica, .50 .50 .50 2.00 Regular price for four pieces, Special price to ETUDE readers, Or any one piece at one-half off regular pr

SIX STERLING SONG HITS

Beyond the Gates of Paradise, Sacred, published in four keys.

King of the Winds, published in three keys.

Day by Day, a song of the sea.

Where the Oid Potomac Flows, home song,

Just One Year, pathetic ballad,

Ever I've Faith in Thee, love ballad,

PREVAILING INSTRUMENTAL HITS

Hunky-Dory, characteristic march, Jumping-Jacks Jubilee, characteristic march, Belle of the Regiment, march Calanthe, waltzes, The Climbers, waltzes, 3.10

NEW MUSIC FOLIO

consisting of ten new pieces by famous writers-four instrumental and six vocal selections. Price, for each piece published engrately, 25 cts. net, or \$2.50 for the ten. As an advertisement, we will send to any address, postpaid, the entire folio for 25 cents. No more than one to each reader. NOTE THE PRICE, 25 CENTS.

LEO FEIST Successor to Feist & Frankenthaler

E36 West 28th Street

NEW YORK

NEW COMPOSITIONS

THREE SONGS

FOR HIGH VOICE

Op. 60. Complete, 75 cents.

FIRESIDE TALES SIX NEW PIANOFORTE PIECES

Op. 61. Complete. (In Press.)

- No. 1. An Old Love Story. No. 2. Of Br'er Rabbit. No. 3. From a German Forest. No. 4. Of Salamanders. No. 5. A Haunted House. No. 6. By Smouldering Embers

COMPOSITIONS PREVIOUSLY PUBLISHED

SIX IDYLS AFTER GOETHE FOR THE PIANOFORTE

No. 1. In the Woods. No. 2. Siesta. No. 3. To the Moonlight.

No. 4. Silver Clouds. No. 5. Flute Idyl. No. 6. The Blue-bell Newly Revised and Augmented Edition

SIX POEMS AFTER HEINE FOR THE PIANOFORTE

No. 1. From a Fisherman's Hut. No. 4. The Post Waggon. No. 2. Scotch Poem. No. 5. The Shepherd Boy. No. 6. Monologue. Newly Revised and Augmented Edition

MARIONETTES EIGHT LITTLE PIANOFORTE PIECES

No. 5. Clown. No. 6. Villain. No. 7. Sweetheart. No. 8. Epilogue. Newly Revised and Augmented Edition

WOODLAND SKETCHES

FOR THE PIANOFORTE

Op. 51. Price, \$1.25.

No. 1. To a Wild Rose.
No. 2. Will-o'-the-Wisp.
No. 3. At an Old Trysting Place.
No. 4. In Autumn.
No. 5. From an Indian Lodge.
No. 1. To a Waterlily.
No. 9. By a Meadow Brook.
No. 1. To a Waterlily.
No. 0. 4. To a Waterlily.
No. 0. 4. To a Waterlily.
No. 0. 5. To a Waterlily.
No. 0. 5. To a Waterlily.
No. 0. 1. To a Waterlily.
No. 0. 1. To a Waterlily.
No. 0. To a Waterlily.
No. 1. To a Waterlily.
No. 0. To a Waterlily.
No. 1. To a Waterlily.
No. 2. To a Waterlily.
No. 3. A Deserted Farm.
No. 0. By a Meadow Brook.
No. 5. From an Indian Lodge.
No. 1. To a Waterlily.

SEA PIECES

FOR THE PIANOFORTE

Op. 55. Price, \$1.25.

No. 1. To the Sea.

No. 2. From a Wandering berg.

No. 3. A. D. 1620.

No. 4. Starlight.

No. 5. From the Depths.

No. 7. Naufflus.

No. 8. In Mid-Ocean.

SENT FREE:-Catalogue of MR. MAC DOWELL'S Compsitions containing PORTRAIT and BIOGRAPHY.

ARTHUR P. SCHMIDT

NEW YORK BOSTON LEIPZIG

EDWARD MAC DOWELL THE PETITE LIBRARY by EDWARD FRANCIS HANDY POCKET BIOGRAPHIES

SUITABLE FOR REFERENCE USE, FOR PRESENTS TO TEACHERS OR PUPILS



Life and Works of HANDEL Life and Works of HAYDN Life of MOZART Life and Works of WEBER Life and Works of BEETHOVEN Life and Works of MENDELSSOHN Life and Works of CHOPIN Life and Works of LISZT

Life and Works of WAGNER

Price, 35 cents each; \$3.00 per set, boxed. Size, 21/2 x 31/2, 125 pp. Bound in Red Cloth.

These ministure biographies are not hastily prepared sketches, but careful condensations of the most essential facts of the lives and works of the Great Masters so mentions, expended to each (except Mozart) is a list of the Master.

The succe one knows the biographies of these composers the more highly fac will appreciate the care and ability with which these condensations have been made.

Published by THEO. PRESSER, 1708 Chestnut St., Philadelphia, Pa.



YOU WANT discriminating help in the selection of teaching material

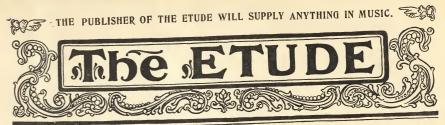
write to our Teachers Department. If you need a piano-piece, or song, or étude to fit some particular case hard to meet, state what you want clearly and fully, and get the advice of a teacher of twenty years' experience in all grades of music pedagogy, who cannot waste your time or his by offering the wrong thing.

Time-saving lists of classified music for the approaching Commencement Season are ready for you, and thematic and analytic catalogs of songs and piano music will be sent you without charge if you will write for what you want to the

TEACHERS DEPARTMENT

Oliver Ditson Company

451 WASHINGTON STREET: : BOSTON



PHILADELPHIA, PA., APRIL, 1902.

NO. 4

Chree English Women Composers.

BY WILLIAM ARMSTRONG

يو يو يو

REFINEMENT, fine feeling, and sympathetic appreciation are the qualities that have aided in marked degree in the success of women as song-writers, a form of musical composition for which the sex seems admirably adapted.

To those who are either entering upon the struggle or who have in a degree overcome the obstacles of a calling nothing is more cheerfully encouraging than the parallel experiences of others. This is especially the case when conditions are identical, and at those moments which come to each of us, moments in which we consider our own lot as fraught with more difficulties than that of any other.

The three examples at this moment in mind,-Miss Frances Allitsen, Madame Liza Lehmann, and Madame Guy d'Hardelot,-each successful in her par ticular field, are each so widely different in individ uality and in the matter of surroundings as to make them interesting subjects. All three have gained recognition in America.

To the acceptance in this country of Madame Lehmann's cycle "In a Persian Garden" is directly due its popularity in England. Miss Allitsen's largest income is received from her American publishers. As to Madame d'Hardelot, her songs are found in the portfolios of many women amateurs, and had her second visit to the United States been accomplished this season as projected, the charm of her personality would doubtless have led to a wider popularity for them.

Miss Allitsen emerged from surroundings well calculated to stifle the strongest of art instincts, and at a comparatively late day first took up the study of

Madame d'Hardelot, more fortunate in the atmosphere of early surroundings, brought to her task a charm of individuality that may be ascribed in certain measure to her Irish ancestry, and a talent for dainty melody. She, too, began to study composition later than the accepted time and handicapped by many hours of daily teaching to accomplish, a handicap at one time shared by Miss Allitsen.

EDANCES ALLITSEN.

An odd, lonely little girl, thrown upon her own resources for amusement, Frances Allitsen improvised ballads at the piano, her favorite theme being of battles, a theme strangely at variance with the Miss Allitsen of to-day, whose chief charms are her gentle began to study, only to lose her voice. Any predilections in a musical direction were frowned upon and association with musical people not to be thought of, according to the ultra and peculiar views of her family. Her girlhood was spent in a little English town where, as she puts it:

"It was impossible to go out walking of an after-

noon without it being imputed that I was going to see the young men come in on the train; where the chief subject of conversation was garments, and the most extravagant excitement sandwich parties."

With the loss of her voice Miss Allitsen began to compose and to engage a little in the writing of fiction, some of which found its way into the magazines. Domestic troubles, illness, and death put these things away from her mind for years, and it was not until a severe illness, brought about by over-



strain, that Miss Allitsen a twelvemonth subsequent to her trouble turned her thoughts once again to com-

Taking some of her manuscripts to Mr. Weist Hill, of the Guildhall School of Music in London, her talent voice and violet eyes. Wanting to be a singer, she was recognized by him, a recognition accompanied by pronounced regret that she had put off serious study until so late. Again, conditions were unfavorable, for Miss Allitsen was engaged in teaching singing, and the major part of her days being necessarily spent in trains and omnibuses, the night hours alone-and in a state of exhausted fatigue-were left for study.

Miss Allitsen acknowledges that in looking back

she scarcely sees how she lived through those days, for she is very frail, but live through them she did, and besides laying the foundation for her song composition she wrote an overture for grand orchestra, "Slavonique," played under Chevalier Zavertal and Mr. Augustus Manns, and an overture, "Undine," which won a prize offered by the Lady Mayoress. Again, after another period of hard study, Miss Allitsen is at work on compositions for orchestra.

Being very retiring, and unable to push her work, a fresh obstacle presented itself when her earlier songs were completed. She has, though, a faculty of winning friends by her silent gentleness and these, fortunately, supplied the missing quality of "push," and by degrees Miss Clara Butt, Mr. Hayden Coffin, Miss Esther Palliser (an American singer, a native of Philadelphia), and Miss Ada Crossley, together with some others, sang her songs into general notice. Americans Miss Allitsen regards as the quickest of people musically, and she never lets pass an opportunity for expressing her appreciation of the very material encouragement this country has given her work.

The poets from whose verses she makes in major part her selection are Swinburne, Browning, Shelley, Longfellow, Riley, and Alfred Austin, the last of whom she reckons among her close friends. Her simple little sitting room is decorated with the photographs of artists and of young girls who come to confide their love-affairs to her. Added to these are photographs of their husbands and husbands-elect. On the piano is a photograph of Lord Kitchener of Khartoum. One day, in talking to a writer, Miss Allitsen said: "Whenever I feel like shirking my duty I look at his portrait." Judge of the composer's surprise, a surprise naturally not unmixed with chagrin, notwithstanding the humor of it, when she read herself quoted as saying that she could not compose without a portrait of Lord Kitchener before her.

GUY D'HARDELOT.

Of mingled French, Irish, and English ancestry and of English birth, Madame Guy d'Hardelot's early years were spent at an old chateau in Normandy. After study in Paris she went to London. Subsequent to her marriage reverses came, and she began to teach singing, studying composition when it became evident from the reception of one or two of her first efforts that she had a chance in this direction. Her success in the main she attributes to the fact that her teacher, Clarence Lucas, strove to develop her individuality by unconservative method.

Three precepts observed by Madame d'Hardelot in her work should be here quoted.

"Avoid setting familiar things. Get words in such tangible form that people see the picture. Never reach your climax until the end of the song; many a play fails because its author has lost sight of the fact that interest must increase to the end."

French and English verses she has used almost equally for her song-settings, some of the former being by Victor Hugo, and of the latter by Ella Wheeler Wilcox. Latterly she has gone in for "acting" songs, one of which, "The Fan," has been translated into French for Madame Calvé,

famous actress, and now threatened with demolition to make way for an underground railway station. Ouce each season Madame d'Hardelot gives an "At Home," at which half of musical London is present.

LIZA LEHMANN.

Madame Lehmann, possessed of inherited talent from her mother, known as a song-writer and arranger under the initials A. L., bas had from the outset the advantages of musical surroundings and leisure. Educated to be a concert singer, but unable to appear in public without suffering from extreme nervousness, she first turned her attention to song composition after her marriage, an occasion which marked her retirement from the concert room.

O. the three, while Miss Allitsen had the most discouraging surroundings, Madame Lebmann experienced the greatest difficulty in getting into print, her "In a Persian Garden," baving literally gone the rounds of the London publishers only to be refused, being finally accepted with misgivings by a firm to which it eventually brought a tidy fortune.

In a talk with Madame Liza Lehmann, known in private life as Mrs. Herbert Bedford, she told me certain phases of ber musical experience that may bere be aptly quoted in her own words:

"Too highly strung and nervous for a concert career, I was glad to seize the opportunity to retire at the time of my marriage in IS94. Instead of missing the public life. I began to breathe again. I seemed to find my real life as it were. Searching around, my husband one day said to me: 'I think a cantata might



MME. GUY D'HARDELOT

well be made out of Fitzgerald's translation of "Omar Khayyam." 'I studied the poem, but in the sense of a cantata it did not appeal to me. Finally I hit upon the idea of separate songs with a musical thread giving unity. The first number I wrote was:

" 'I sometimes think that never beams so red The rose as where some buried Casar bled.

"That was the first; then I wrote the whole of the rest in six weeks. But, of course, it took a long time to finish the numbers and work out the detail. I showed it to some publishers, and, by one after the other, 'In a Persian Garden' was refused until it had



MME, LIZA LEHMANN.

ing that it was too difficult and that no one would sing it or play it.

"I was fearfully discouraged. I showed the composition to Mr. Ben Davies, and he was greatly pleased with it; so that, when a kind friend proposed a performance of the work at her house, the Welsh tenor assisted. The other singers were Madame Albani, Miss Hilda Wilson, and Mr. David Bispham.

"I played the accompaniments. It made an immediate success and was afterward done at the Monday Popular Concerts, when I sat in a state of nervous trepidation until it was ended; then I was called to the platform. But it was America that took up 'In a Persian Garden.' Prior to that it got few performances here. A prime cause for that success in America is due to the fine ensemble work of American quartet choirs because of their practice together. Here there was little interest in concerted music; singers were taken up with their solos, but now all the composers are writing song-cycles, and all the publishers want song cycles.

"I have often been asked how I compose. Of course, one must be thoroughly imbued with the spirit of words. But I am so thoroughly engrossed in my work, so absorbed, that I really do not know how a musical idea arrives; it arrives so swiftly that I can only say that it has arrived.

"If I were asked what form of composition women are best fitted to write I should say that I hope they will win in all forms. But there is this important thing to remember: we have not the muscle and strength that men have to resist fatigue. We do things, but we pay the penalty of nervous strain. When people say that women are equal to men 1 always feel that physically they are not fitted to run the same race. If they accomplish things they pay up for it. It is sad, but it is true."

DON JUAN, that masterpiece, incomparable and immortal, that marvel of truth in expression, of beauty in form, purity in style, richness in orcbestration .that perfected model of musico-dramatic art .- Goungd.

THE YOUNG MAN IN MUSIC,

BY HARVEY WICKHAM.

sion? Several things are to be considered before we can answer the question in the affirmative. The first

I have an innate prejudice against things which do not pay. No matter bow glowing the prospectus may be, if an undertaking is unable to balance its accounts with the treasurer, if it is unable to stand on its own monetary legs, so to speak, I am prone to regard it with suspicion. You must show me special reasons for the existence of an institution which is in debt, for the great laws of human need flud a remarkably clear reflection in the cash-book, prominent exceptions to the contrary notwithstanding. Consequently, if music be not a good investment, I advise the young man to have nothing to do with it, outside of leisure moments.

But it is a good investment-sometimes. Did you never see a merchant succeed notwithstanding the fact that his predecessor on the same site failed most completely? One finds profit where another finds loss. There is gain in any business for the right man. The young man in music must be the right man. He must be a musician, both by nature and education. He need not be phenomenal in either respect. A man is justified in keeping a dry-goods store, even though he have neither the capital nor the ability of a Wanamaker. Most of us would be unremarked and unremarkable anywhere. In no position can the average man hope to do the work of the exceptional man. If a musician is poor and inefficient, perhaps the hlame need not be laid at the door of the muse.

I have said that the young musician must be a musician by nature. He seldom fails in this respect. It is a rare thing to find men, unmusical by nature, practicing the profession, except those who have a business talent so pronounced that they would sueceed financially in any undertaking. I would like to weed these men out if I could, for they do not a little harm to others, and would do as much good to themselves along lines for which they are better

But most would-be artists are really artists-in the rough. The great mistake is made in the polish ing. So much is poor polishing, or no polishing. Everyhody is likely to jump to the conclusion that he has a good education, musical and general. Let everybody ask himself this question: "If I have a good education, where did I get it?" It certainly never can have come of itself. Have you studied long and faithfully under instructors of recognized competence? Have you supplemented instruction with quiry? Have you topped off all with hard-earned experience? If not, what reason have you to think that you have a musician's education? Experience is something you cannot begin with, it is true, but you are a mere beginner till you have at least a little been, the young man would better keep out of music unless he is prepared to supplement talent with

Education need not stop sbort with art. A general and beneficent effect on the character. The dis-



A London paper says that the new "Musical Directory" lists 26,000 teachers.

MR. AUGUST HYLLESTED has accepted the chair of music in the University of Wisconsin.

MR. REGINALD DE KOVEN is conducting the newly organized Washington Symphony Orchestra. RECITALS devoted to the songs of Ricbard Strauss

are in vogue both in Europe and in this country. THE London County Council has voted \$62,500 for

music in the parks of London this coming summer. It is announced that the receipts of the Metropolitan Opera House, New York City, this season, were

PADEREWSKI is announced to compose a new cantata for the Bristol, England, Music Festival, next

September. THE overture to an opera brought out at Elberfeld, Germany, by an adherent of modern ultratendencies in music, lasted about one hour.

THE "House of Rest for Musicians," erected at Milan in memory of Verdi, by money left for that purpose by the composer, is nearly completed.

FRAULEIN MARIE WIECK, sister of Clara Schumann, now in her seventy-first year, is still living in Dresden, and is engaged in active musical work.

A NEW music-ball is to be built in Milwaukee at a cost of \$250,000, to be used exclusively for musicstudios and concerts. The hall is to have a scating of New York City, who died recently, some years ago capacity of 2500.

THE Gewandbaus Concerts in Leipzig, under Nikiseh's direction, have given a generous recognition to Liszt's compositions, which had been rather ignored previously.

THE second annual convention of the Sinfonia Fraternity, organization of men music students, will meet at the Broad Street Conservatory of Music, Philadelphia, April 21st-23d.

regards difficulty, and no single one stands out as MR. AUGUST MANNS, the veteran musical director principal part. In short, he is in music what formerly of the Crystal Palace, will continue his work there ferr von L- was in poetry. Bombast has drawn until 1904, when he will have finished a fifty years' both away from the natural in art, from the sublime to the obscure. The heavy labor is admired, yet the service in that capacity. exceptional trouble taken, being contrary to reason,

THE New York State Music-Teachers' Association will hold the next annual meeting at Newburgh, June 24th-26th. On the evening of the 26th "Elijah" will be sung by a large chorus.

THE next convention of the Missouri State Music-Teacher's Association will be at Springfield, June 17-20. The association is in a flourishing condition, and a fine program will be carried out.

MR. HENRY L. MASON, of Boston, Mass., will deliver his lecture o . "The Modern Artistic Pianoforte -Its Construction" before the pupils of the New England Conservatory in that city.

THE Leipzig Singakademie will shortly celebrate its hundredth anniversary. Among the directors were Friedrich Schneider, E. F. Richter, Julius Rietz, Ferdinand David, and Carl Reinecke.

A TRADE paper says that a German manufacturer has made violins and mandolins from china clay, and that, in spite of the brittleness and weight, they have gained appreciation. Mention is also made of the use of aluminum for violins.

A NEW hymnal has been published in London, by Clay & Sons, including hymns of the Greek, Coptic, and Syrian churches in the East, and the old Celtic and Saxon churches of Western Europe. It opens up a new field to students of hymnology and compilers of hymnals.

THE authorities of the University of Chicago say that one million dollars is necessary for the establishment of a music department to that institution. tuning is also a part of the equipment of the school.

Judging by the objects of benefactions hitherto, the university will wait a long time for so large a sum for that particular purpose.

A PETITION was presented to King Edward asking for a royal charter for the incorporation of a British Academy for the Study of Moral and Political Sciences. Music, as well as the other arts, has a place in such a scheme which is not adequately recognized by the scientific world at large.

THE collection of music in the Library of Congress at Washington contains some 320,000 items, composed chiefly of American compositions and foreign works published and entered here since the passing of the International Copyright Act of 1891. The copyright accessions number about 16,000 annually.

Josef Hofmann, Jean Gerardy, and Fritz Kreisler are to give a series of twenty-five concerts this season, beginning in Boston. Omaha and Kansas City will be the farthest western cities visited, and the tour will close in New York City May 4th. It will be a rare treat to hear these great artists in ensemble work.

THE Cincinnati May Festival will be held May 14th-17th. Theodore Thomas will be in charge. There will be a chorus of 500 voices and an orchestra of one hundred, augmented to 150 in the Wagner selections. The principal cboral works are César Franck's "Beatitudes," Bach's "Mass in B-minor," and Berlioz's "Requiem."

THE New York Teachers' Association bas recommended that the teaching of music in the public schools of Greater New York be cut down 50 per cent. They think it doesn't pay for itself. Let them improve the service, and the results will be satisfactory. A few competent supervisors cannot do the thorough work necessary.

MR. HENRY G. MARQUAND, a wealthy art-patron paid between \$40,000 and \$50,000 for a specially made Steinway concert grand piano, decorated by Alma Tadema, the celebrated painter. This instrument is said to be the highest priced and most artistically decorated piano ever made.

ARRANGEMENTS bave been made on a liberal and comprehensive scale for the eighth annual music festival at Spartansburg, S. C., to be given under the auspices of the Converse College Choral Society. Dr. R. H. Peters, director. The dates set are April 30th to May 2d, inclusive. The Choral Society will sing selections from the "Messiah," and Gounod's "Faust."

PRIZES to the value of \$1700 are offered by the committee of the Kansas Musical Jubilee to be held at Hutchinson, June 3d-6th. The contests are for solos, duets, quartets, and choruses. Mr. E. R. Kroeger, of St. Louis, will be the judge in the instrumental contests; Mr. F. W. Wodell, of Boston, in the vocal contests. Mr. B. S. Hoagland, secretary, will answer all inquiries.

THE Russian government has lately acquired a valuable collection of musical instruments from the estate of a Belgian antiquary, the most interesting being an old clavichord decorated with paintings, by Rubens; several genuine harps of French troubadours, and the oldest known bows for string instruments. The collection is designed as a nucleus for the museum which the government has established.

THE officers of the St. Louis Musical Union, which recently organized classes for free musical instruction of deserving students, announce that the utmost limit has been reached, and that they cannot consider any more applications for some time. This kind of work offers a good field for women's musical clubs. A strong club could easily provide for the instruction of a few talented young men and young women.

In the Perkins Institution and Massachusetts School for the Blind, Boston, Mass., instruction is given in music, including the principal instruments, singing, harmony and theory, composition, classes in musical history, biography, literature, etc. An orchestra and military band are maintained by the boys of the school. A department for instruction in piano-

cipline at West Point has an effect upon every fiber of the cadets. They are different men because they have to appear on parade with every button on, doubt it not. The little trifles of existence strike

deep roots into our souls.

and a reward.

For the young man who has a soul sympathetic to

sounds, who bas disciplined his perceptions and ob-

tained a working knowledge of the ways of men in

business, there is plenty of room in music. Priva-

tions in plenty he will find. So does the young

banker,-or the horse-jockey, for that matter. He

will have to endure the indifference, perhaps the con-

tempt of some men. So does the President of the

United States. He will have to work bard and long.

So does the itinerant trainp. The musical profession

needs the bright young man. He will find a welcome

CRITICISM OF J. S. BACH BY A

CONTEMPORARY.

musicians. He is an extraordinary performer, both

on the clavier and on the organ; and at the present

time he has only met with one [Handel] wortby of

being named as a rival. Several times bave I heard

this great man play. His dexterity is astonishing,

and one can bardly conceive how it is possible for

bim to draw in and stretch out his bands and feet

in so exceptional and nimble a manner, and also to

make the widest leaps without striking a single

wrong note, and, further, without, by such violent

movement, disfiguring the body. This great man

would be the wonder of all nations if be had a more

pleasing style, and if he did not spoil bis compositions

by bombast and intricacies, and by excess of art hide

their beauty. As be measures by his own fingers, his

pieces are fearfully difficult to play, for he expects

vocalists and instrumentalists to accomplish with

their throats and instruments what he can do on the

clavier. This, however, is impossible. All ornaments,

all small grace-notes, and everything which, by rule,

musicians understand how to play, he writes out in

full, and thus not only are his pieces deprived of the

beauty of barmony, but it is totally impossible to

distinguish the melody. All the parts are alike as

PRIZE-ESSAY ANNOUNCEMENT:

EXTENSION OF LIMIT.

AT the request of contributors we will extend the

time for closing the PRIZE-ESSAY CONTEST to April

15th. We want all our readers who are interested

in the work of music-education to lend their aid in

making this the most successful competition we have

ever provided for. Competitors may send in more

For the best three essays on subjects connected

with the practical work of music-education we will

Second Prize 20.00

Third Prize 15.00

The contest is open to anyone. Essays should con-

tain between 1500 and 2000 words. They should be

in legible manuscript or typewritten, not rolled, and

the author's full name and address should be plainly

Address all manuscripts to THE ETUDE, Prize-Essay

Fuller information can be secured by addressing

Contest, 1708 Chestnut Street, Philadelphia, Pa.

First Prize

written on the first and last sheets.

the Editor of THE ETUDE.

profits nothing."

than one essay.

"HE is really the most distinguished among the

Suall, the young man enter the musical profesis: can he make the calling a profitable investment?

earnest and systematic self-investigation and inof it. It does not matter how lavish Nature has culture.

business education is needed by every man of to-day The music-teacher who cannot keep an account-book who does not know the difference between a certified and an ordinary check, who does not know how to protest a promissory note, nor that a contract is void witbout a valuable consideration is ill fitted for life. It is not so much the need of the facts, though they are very useful things to know, but the need of the broadening effect which knowledge of the world and the world's ways gives the learner. In the course of obtaining a modicum of worldly knowledge, one picks up a great deal of worldly wisdom! He learns something about business men while mastering a few of the intricacies of business methods. Besides, these methods, mechanical as they appear, have a powerful

what the student usually names "pieces," so that the

acquirement of technic is made, not a drudgery, but

a continuance of intellectual and musical delight,

making a pleasure of doing well the work of the hour,

as the worker prepares himself for a higher work on

No parrot speech in this; no "learning of pieces"

alone, but the real study of pianoforte-music and of

"WHERE THE BROOK AND RIVER MEET."

BY JOHN H. GUTTERSON.

THE mind of the average child presents the curious

paradox of abject credulity, on the one hand, and of

unbelieving questioning on the other. He swallows

without a gulp the tremendous labors of the omni-

present "night before Christmas" Santa Claus, but

finds it hard to believe that "papa was ever small

like" himself. The religious preference of the family

he accepts as "sufficient" for him, but feels hurt and

aggrieved when asked to believe in the rotundity of

the earth. This state of dual controversity follows

him into his school-world, and even when he ap-

It requires quite as much tact on the part of a

teacher as it does actual knowledge of music to pre-

sent to such a child the facts of a science in such

general terms as to cover special cases. For example,

the matter of "thumbs on a black note"; the young

teacher becomes impatient at the sight of a thumb

continually put upon E-flat, in the scale of that key,

and exclaims: "Never put a thumb upon a black

note!" with the result that she later sees the young

literalist struggling to make the four fingers some-

how compass the chord B-flat, E-flat, G, without the

aid of that most useful "run-under" thumb. A better

and more comprehensive way, most decidedly, is to

say: "Avoid using the thumb on a black note in a

So many of us have entered the ranks of teachers

simply because we may possess a considerable mu-

sical ability, and because we may have cultivated

that talent to a point beyond any other we may

have been endowed with at birth, and not because

we have had special training in imparting knowledge

to others. To be able to make an explanation not

simply intelligible to an audience of experts like

himself, but to a class of students of average ability

and who are paying as little attention as possible,

is the hard task of the college- or school- teacher.

With the music-teacher the case is similar, but with

this advantage: classes are not so large, and in

many cases he is doing private work, where there is

every reason for his being able to understand the

individual temperament and to adapt his instruction

The duty of parents toward their children is a

theme seldom ventilated, though that of children to

their parents is one upon which certain people are

wont to dwell. Nothing is said as to the duty of a

teacher to his pupils, but unquestionably there de-

scends upon the man or woman who elects himself

to the care and education of the young a great re-

sponsibility. Such a teacher should be, in manners,

morals, and reputation, above reproach, and his

knowledge of the subject he intends to impart should

date from an inborn love of the subject. Up to the

river of mature thought and self-governed life he

leads the little, but ever-increasing brook of the

pupil's impressionable child-mind. He marks the

course and the rate of speed and is tremendously re-

sponsible for the course of the river, more so than

perhaps he thinks as he sits and answers without

premeditation the first thing that comes into his

mind. All must agree with the thought of this

More purposeful work and more conscientious build-

simile, and a lesson can easily be deduced from it:

proaches you or me and asks for "lessons."

pianoforte-playing.

seale-passage."

accordingly.

additional work-or even of being able to play these

if properly taught. For what do you study technic? What, indeed, is technic?

Technic is the mechanical means of expressing an art. It includes everything the musical executant uses in his performances except spirit, which is apart from the purely technical items as a sculptor's con-

his "chest of tools"; it is the means at his disposal through which he may reveal the spirit of a composer, as recorded in cold notes on the music-page. A mechanic (artisan) takes great pride in his "kit" of tools and his ability to use the best and most approved appliances in his craft. I do not think that any intelligent workman considers his tools and the use of them superior to the work which they produce, but he certainly knows that his best work is done with least effort, only with the best obtainable tools. Will you then, my piano-student friend, dream of so wonderful a thing as pianoforte-playing as a thing that can be as well done with poor tools as with good ones? Consider a moment the following:

Paderewski is a great piano-player. He demands the best piano he can secure, and it is made for him. He can play any scale, in any way, and at any required speed. He can play any sort of an arpeggio. He can play double thirds, double sixths, octaves, chords, wide skips, etc., at almost any rate of speed. He can play legato or staccato, a singing tone, a leggiero run, or the most quiet hymn-tune-like passage. He can produce a great variety of tone-colors from the pianoforte, as required. He can play with great power, or he can caress the piano till it hums as softly and placidly as a purring kitten sleeping on

your knee. Do you think this is all spirit? Well, let me tell you most positively, 'tis not! Paderewski spent years of toil in developing that "dreadful thing," technic. And, it he had not done so, that beautiful, musical spirit of his would have failed to utter itself before the world.

Yes, the most exquisite musical genius needs every possible aid technic can give it, else it would often limp where it must needs bound along with perfect facility, knowing no restraint because of mechanical difficulty, but feeling ever freed from all fetters, able to express itself at once with native promptness, as a rushing torrent of tone or as a simple prattling brooklet of melody. Will you then expect to do

STUDENTS.

BY LOUIS ARTHUR RUSSELL.

TIT. TROUNTS.

average piano student, yet this essential item in his studies is far from being dry and uninteresting

ception and ideal are apart from his chisel and mallet In pianoforte-playing the technic of the player is

If you wish to play piano you will need to know the major, minor, and chromatic scales, and the various chords with their arpeggios, for these form the basis of musical thoughts, as expressed upon the pianoforte. You will need to know and to be able to play a melody in staccato or legato. You will need to have a clear conception of what a phrase is, and how to deliver one. You will need to know a wrist hammer-stroke from a wrist bounding-touch, a finger or wrist flexing staccato from a hammer stroke-touch, an overlapping legato from a true purling touch, etc., etc. You will need to know how to gain power without stiffness; how to gain elasticity without weakening your touch; how to make a piano sing, or to declaim dramatically; how to know where the limit is, which defines power, without stiffening strain. Yes, and many more delightful bits of knowledge make the piano-student's life a busy and an interesting one.

ing of the characters in whose beauty we hope to All of this goes hand in hand with music, and may be studied alongside of what we call repertoire, or take both pleasure and pride.

PROGRAM IX.

Brahms: Rhapsody in B-minor. Impromptu in E-minor. Rhapsody in G-minor. Macdowell: Woodland Sketches. Witches' Dance.

Godowsky: Minuet. Melodie Meditative Weber-Tausig: Invitation to the Dance Liszt: Polonaise in E-major.

DROGRAM X.

Very strong and modern:

Brahms: Variations on a Handel Theme Impromptu in E-minor. Scherzo in E-flat Minor. Vogrich: Fairy Tales. Staggeto Caprice. Godowsky: Courante in E-minor. Melodie Meditative.

Capriccio. Glazounov-Blumenfeld: Concert Waltz.

I will also subjoin a few programs of lower grade, the keyboard difficulty not passing beyond the fifth grade, although I see no reason why a student should graduate until able to give a fair interpretation of a Beethoven sonata of medium difficulty, such as that in A-flat, Op. 26, or the Pastorale, Op. 28.

PROGRAM XI.

Bach: Invention in C-major, No. 1. Invention in F-major, No. 8. Sarabande in D-minor. Beethoven: Sonata in G-major, Op. 14, No. 2. Mendelssohn: Songs Without Words, Nos. 3, 4, 6,

La Fileuse

Macdowell: Woodland Sketches, 3 Selections. Witches' Dance.

PROGRAM XII.

Handel: Air and Variations, "Harmonious Blacksmith." Mozart: Sonata in F-major, No. 6, Peters Ed.

Mendelssohn: Songs Without Words, Nos. 1, 3, 8. Chopin: Polonaise in C-sharp Minor. Valse in D-flat.

Valse in C-sharp Minor. Military Polonaise. Schumann: Nachstücke in F.

First Novellette. Polonaise in D-major (Papillons).

Schubert-Liszt: "Hark, Hark, the Lark!"

The foregoing programs are merely examples of scores that might be made. Some of them are of concert difficulty, and can be done properly only by those who have made distinguished attainments, have a clear talent for the piano, and are musical. All the more difficult pieces ought to have been studied seriously more than a year previous to the time of playing them in recital. Then after being used a without "sharp tools" in your piano-playing? little they should lie forgotten, and then be taken up and studied anew and for finish. When I say forgotten I do not mean that the student ought to forget the notes. On the contrary, when a piece is forgotten as soon as it ceases to be played, it shows plainly that it has not been properly studied. A piece properly studied and well learned in all its parts ought not to be forgotten even after months; places in it will become obscure, but a few hours' study will restore it again completely, and the fingers then have to be trained for the mature qualities belonging to finished playing.

The great elements in playing one of these recitals successfully are, first, that the pupil take a real interest in every work, and love it and be determined to make it liked by those that hear it. Second, that it be mature; i.e., have been learned long enough before to be remembered easily. Third, that the student have the necessary technical training in touch and fluency to be able to stand the strain of so much serious playing "under fire."

BY W. S. B. MATHEWS.

and the mental poise adequate to playing an entire

stration in harmony and at least one well-learned

very evident fact that those who could not memorize

that they lacked a certain very important part of

I accepted it as the dropping out of the unfit.

the annual concert prevails, and many of them have

a system of competition whereby the best player in

know a highly-esteemed school where the three high-

est classes all devote themselves to this work. The

class working for teacher's certificate often numbers

over one hundred. A concerto is assigned early in

the year and all the class studies it; half drop out

by the end of March, their technic showing that they

will not stand a chance of the honor; the other half

continues, and at last four or five are sifted out as

the best, and the one best of these again by another

public trial. At last the one victor plays in the con-

cert. The same thing happens in the graduating

class, which will generally number sixty or more;

and in the post-graduate work, where about fifteen

or twenty more will be competing. The net result of

this kind of work, upon the favorable side, is that all

these pupils have learned one piece as well as they

are capable of learning it; and a few have learned

a piece perfectly for three years in succession. They

therefore know something about study which those

who merely play their pieces by note and drop them

never find out. The other side of the account is not

so favorable. The great majority of these pupils

There is another point to be taken into account:

manner, one has to base the art upon musical ex-

perience and feeling; and these mean that the player

must have come in contact with a lot of first-class

music by the great composers. And this means that

very early in their serious studies they must have

begun their Bach, Beethoven, Schumann, Chopin, and

Liszt, not to mention Brahms and the new men of

entirely upon her own interest. It is possible for an

industrious pupil to play a very good program credit-

an entire program of good selections.

advanced technic

Graduate Recitals: The What and The Fow.

عن عن عن THE idea of having music-graduates define their ably, yet in such a way as shows to the expert attainments by giving a demonstrative recital, sufficiently varied to show that they have a good, all- not indicate any original work on her own part, or around musical experience, a certain ease in playing, any likelihood of her choosing to go on later with

program without notes is one of my own, if I am not very pieces a few months later. As a matter of fact, therefore, they are often lost within a few weeks mistaken. Fifty years ago graduation was a matter after the great occasion. of a certain amount of theory and practical demon-When I put up sample programs of graduate recitals, therefore, I do not only mean that a list of show-piece; at Leipzig for many years Beethoven's pieces of this sort should be worked at until learned; sonata in A-flat, Op. 26; in many conservatories, as but also that in order to play the Bach piece on to-day, a concerto, with accompaniment of orchestra the program enough Bach should be studied and in if the school happens to control such an appendage, the right way to make the pupil adequate to learn or of second piano. It is not yet twenty-five years. other Bach pieces by her own study and play them or but little more since I began publicly advocating preparing these complete programs, pointing out the just as well: so also of the Schumann, the Chopin, the Liszt. In these sample programs I make everytheir music and play it in that way without anxiety. thing turn on these four or five masters, because they and with more confidence and expression than when they had notes before them, showed, in that fact, stand for typical styles of music. Buch for the intelligest and purely musical, with a wonderful understratum of feeling; Schumann, for the musical, the the outfit of a good player. At that time I was igbounding and bubbling over, and the irrepressible: norant of any system of training to enable these Chopin, for elegance, pianistic qualities, and a certain deficient ones to overcome their difficulty and learn aristocratic renose. Liest for the external elements to master their music in the same sense as the more in the playing, the sensational, and the keyboard as Chopin: Black-Key Study. gifted. My idea was that any smart girl, capable of such. Brahms, again, is as serious as Beethovenlessons in school, could also learn her music if she even more serious And so on

applied herself; and when I had one who could not, What we are looking for in our graduate is not simply the ability to go on through the program There are still many large schools of music in this without apparent anxiety or breaking down; but her country where the practice of producing concertos at actually seizing the mood of each phase of the composition as it comes along and so presenting it that the hearers go with her. It is not primarily a quesa given class is selected for the final performance. I tion of difficulty. A player can have repose in the first grade or second as truly as in the tenth. It is a question of wise and musical instruction and training. Hence the variety of grades in the programs following, the first of which do not exceed the keyboard difficulty of the sixth grade.

DIVISION I. CLASSICAL PROGRAMS.

Bach: Prelude and Fugue in C-minor. (No. 2, Cla-

Beethoven: Sonata in A-flat, Op. 26. Chopin: Nocturne in E-flat, Op. 2. Impromptu in A-flat, Op. 29. Waltz in E-flat, Op. 18. Schubert-Liszt: "My Sweet Repose."

"Hark, Hark, the Lark!" Liszt: Love-Dream, No. 3.

Bach: Italian Concerto (first movement). Minuet in D-major. Bourrée in G-major.

devote about three-fourths of each year's work to Schumann: Novellette in B-minor, Op. 99. Romance in F-sharp. the concerto of that year. Consequently they have Novellette in E-major. not developed in an all-around manner, have no rep-

ertory to speak of, and are incapable of putting up Rubinstein: Barcarolle in G-major. Valse Caprice in E-flat (with some rubbish cut out). Henselt: If I Were a Bird. It is that, to play the piano in a good and all-around

Chopin: Nocturne in G-minor, Op. 37, No. 1. Valse in A-flat, Op. 42. Scherzo in B-flat Minor

Still another list, also practicable without bravura surpassing the sixth grade:

Bach: Prelude and Fugue in G-major (Clavier, No.

It is possible for a young pupil to play a short re-Beethoven: Sonata in E-minor, Op. 90. Schubert: Fair Rosamonde Variations. Impromptu, cital in such a manner as will show every expert teacher of piano who hears her that she has the root Op. 142. of the matter in her, and that her future depends

Chopin: Valse in C-sharp Minor. Nocturne in B-major. Fantasia Impromptu in C-sharp Minor, On. 86

We happen to have, however, one graduate who has remarkable facility upon the keyboard, but who has never been able to get interested in Bach or Beethoven. Modern music she finds interesting, and her technic is equal to the tenth grade without

Liszt: "Spinning Song" from Wagner's "Flying Dutch.

Brahms: Variations upon a Theme by Handel, Nos. 1, 2, 3, 5, 7, 12, 13 (?), 16, 18, 19, 21, 22, 25, Rhapsody in G-minor, Op. 79, No. 2.

Schumann: Kreisleriana, Nos. 1, 2, and 5. Chopin: Studies, Op. 10, Nos. 8, 12, 5. Scherzo in B-flat Minor, Op. 31.

Ballade in A-flat. Liggt. By the Spring Concert-Study in F-minor.

It must be confessed that there are very few schools where a program as serious as the foregoing could be successfully produced. It would require the student to have taken a full course in piano and have made serious studies in harmony and form.

DROODAN V

Same difficulty, lighter:

to illustrate this fact?

Bach: Prelude and Fugue in C-sharp Major (Clavier,

Beethoven: Sonata in C-sharp Minor. ("Moonlight.") Nocturne in B-major.

Ballade in G-minor. Liszt-Schubert: "To be Sung on the Waters." Concert-Study in D-flat.

Suppose our school has two girls of real eminence who have studied seriously and at last have, as St. Paul says, "attained." What shall we put together

PROGRAM VI (CONCEPT, ORADE)

Bach: Chromatic Fantasia and Fugue. Schumann: Etudes Symphoniques. Chopin: Black-Key Study. Godowsky: Badinage. Chopin: Study in A-minor, Op. 10, No. 2. Godowsky: Feu Follet (Based on the preceding) Glazounov-Blumenfeld: Concert Waltz.

This program requires a great deal of beautiful playing, and the player would need to have acquired the preliminary experience by having learned how to study and by learning thoroughly at least a dozen pieces by each of the same authors-many of them about as difficult as those

PROGRAM VII

Pleasing, not extremely difficult: Bach: Passepied in E-minor.

Minuet in D-major. Bourrée in G-major (Album). Beethoven: Sonata in D-minor, Op. 31, No. 2.

Raff: La Fileuse. Henselt: If I Were a Bird.

Moszkowsky: Waltz in A-flat. Chopin: Nocturne in G-major, Op. 37, No. 2. Impromptu in C-sharp Minor, Op. 66.

Strauss-Schütt: Sounds from the Vienna Woods So far I have not placed American compositions upon the program, because it was assumed that we wished to establish the competence of the graduate in the standard repertory.

PROGRAM VIII (AMERICAN). William Mason: Monody. Improvisation.

Silver Spring. George W. Chadwick: Caprices, 1 and 2. Irish Melody.

Macdowell: Prelude from Suite. Selections from Op. 51, Woodland Sketches. Witches' Dance,

131

THE ETUDE

THE HABIT OF COUNTING CORRECTLY. BY W D ARMSTRONG.

IF you should suddenly stop your pupil at some important part of a measure and ask what count it was, would you always get the correct answer? No, not always. And right here is the place to call a halt and to straighten out matters. This one fact is ever apparent: the count must agree with the notes,

understood all future work will be useless. To begin with, take the simplest music you can find where notes of the same value follow each other, -viz.: in common time,-measures of either half or quarter notes. First count them over without the use of the piano, Adaglo, then Allegro, giving the rhythmic accent:

and vice versa. Until this has become thoroughly

Then play them. Next take some measures where there are one half and two quarter notes; then two quarter notes and a half:

64:0000 After having mastered these take up 3/4 time in the same manner. One fault that is commonly found is that the pupil will prolong the third count. Special attention should be neid to this point and very simple duets in waltz-time will help overcome the difficulty. It is also advisable to ignore the ritard.

and a tempo, as they can be effectively introduced Following this comes the work of teaching the exact time of a dotted quarter note:

It will be quite an easy matter if you count four eighths to the 2/4 time and two fourths to the common time. Keep the pupil on these studies quite a while hefore you count the exercises as they are written. There are many advantages in reducing the time to its lowest count. In common time, where there are eight eighth notes in a measure, two fours may be counted slowly, and in so doing the pupil will play with repose, and an opportunity be given to hear the quality of the tone that is being-produced.

In 1/, time, where there are six eighth notes in a measure, one has to be careful not to count six, as this gives the wrong rhythmic accent. It should be

The rule is that 6 can never be counted to any kind of 3 time, whether it be \$/10, \$/40 or \$/4. The same is true of %, time: there must be counted 1, 2, 3. 4. 5. 6. or their equivalents, as it will cause the proper accent to fall upon each eighth note in slow tempo, or on the first and fourth notes in quicker movements:

Adagio. Allegro. > & 8 - F : E : | 8 : E : E : E |

Having thoroughly comprehended the foregoing, it will be found that the rhythmic accents are the important points to be considered in more complicated music. The time, once established, should never be deviated from; and whether it be triplets, sextolets, quintolets, or any group of notes, they must come in on the correct count, and with the proper rhythmic accent. This is the mechanical part, and there is still the great field of expression and interpretation to be explored. Consequently, if the subject of counting he fixed in the mind of the pupil, the teacher will have accomplished much, and further study will be an easy matter.

It should be insisted upon that the pupil count every piece that is to he played, even in the advanced stages of instruction; to dissect each group of notes and their relation to the other notes; also to be able to play in any tempo and count that the teacher may think advisable. If one will only consider what the average orchestra performer has to go throughplaying under various conductors, each with a different temperament and ideas of interpretation one any simple or complicated composition.

THE TEACHER AND THE PUBLIC.

BY E. A. SMITH.

THE public includes everybody, from the "pit to the gallery"; it is as impossible to please them all see him prove and "illustrate the theory in this instance." Should a pianist appear in concert, the antipodes of hearers may be present; some will appraud, some will condemn in unmistakable terms; you haven't pleased them all, No! angels could not do that, unless the white and black were mixed together; even then some one would want a silver platter upon which to place his compliments. It is easy to get 'twixt the upper and nether stones; it is sometimes difficult enough to get safely out; but the upper and lower strata of public appreciation are critically just as grinding. Now and then a great genius can rise ahove criticism and soothe, caress, coax, and command the attention at will, but such celebrities can almost be counted upon the fingertips in a single generation.

The musician who is simpering for public favor will not get it. Public favor is not granted for the asking, beseeching, or imploring; real merit must lie back of it. Some trees are of slow growth, but they endure. Some teachers build up a business slowly, but surely; others jump into favor at a single bound and often-rocket-like-came down like a stick. The teacher who cannot appear in public with some degree of favor had better keep out; in no other profession does the man become the property of the public so much as in the musical profession, unless it be the politician. Society criticises, the husiness man regards with doubt, the newspapers look for an "ad.," the churches invite him to play the organfor nothing, his patrons forget to pay, the public does not take kindly to his last composition, and, unless he is a man, he will soon be on the tohoggan.

Let him do good work, climb, and then the public, society, newspapers, and critics will shower him with plaudits and business. Good common-sense will win where the hest of music will sometimes lose. Ally the artistic with the practical; give the public to understand you are something more than "only a music-teacher." Theoretically and poetically, it may be nice to move in only a select musical circle, but can you afford to limit your acquaintance to a favored few? They don't send you their business, and that is what you need and must have. You will therefore he compelled to go where you can get it, and good common-sense and a good education will help you as much as your music; one attracts attention to your profession, the other to yourself.

Do not be too exclusive or you will be lonesome The public will try to impose upon you; adjust the claim as best you can, but do not compromise your self too much; a certain degree of independence is necessary to maintain self-respect, and this must be maintained at all hazards. One's babits, individuality, and personnel have much to do with public favor Mingle with people, know what is going on in the outside world, and be able to talk about it intelligently. You cannot afford to be satisfied just because you teach, teach, teach all day long; you owe something to others, you owe much to yourself; think, reflect, study, adapt yourself wisely to surroundings and conditions so far as in you lies, and you need have no fear but that you will receive all the appreciation that a fickle public is able to bestow.

LOOKING AND LISTENING

BY HARRIET PEARL SKINNER

Northing more pitifully bampers a piano-pupil than can readily conceive the value of this drill, and the an overdependence upon the printed notes. The inimportance of heing able to count and understand dividuality and breadth of his playing are sure to suffer thereby. It is, of course, only in cases bordering upon the extreme that this is a matter of scrious consideration; but when a musical performer interprets only through bis eyes, with never a thought of bands or ears, the music-rack becomes a chain to his sensibilities.

We have all seen students who would play a study from beginning to end without once removing the as it is for a brick-bat to go through the eye of a eyes from the music-sheet. Usually such a one dashes needle. Some great man has said: "There is nothing madly through a composition, and at the difficult impossible to him who wills," but we would like to passages rivets his eyes more feverishly upon the notes, breathes hard, and, with numerous blunders, increases the tempo. Should the teacher at this juncture turn the page one measure too soon, the pupil would be as helpless as Samson shorn of his locks.

> His renditions are almost invariably lame and inconsequential, and bis hands take their own way unrestrictedly. Such a pupil lacks poise.

There are two ways in which the teacher may aid him in attaining a wholesome deliberateness and a quiet mastery.

First by allowing him to see his hands as others see them. This is no easy matter, as every teacher knows, but it can be done hy persistence and ingenuity. Let him be set to watching his fingers throughout entire passages! This is the plan in general use, but, if not successful, the teacher may introduce a convincing argument by quietly calling the pupil's attention to his hands whenever they happen to be in an especially awkward or strained position. Should this suggestion he accompanied by the teacher's keeping a penciled account of the interruptions necessary in one composition, the pupil will presently begin to feel the importance of the request. But a stronger inducement than these is in teaching him to have honest pride in his hands. Let him compare his grace of motion with that of his teacher; let the teacher good-naturedly imitate the student's errors of position, and nine times out of ten, justifiably too, pupils will do more to attain grace for beauty's sake than for duty's sake.

There is another method for liberating pupils from note-staring which is worthy of especial attention. Let the teacher urge the student to listen to his own playing.

If the master will choose a brief passage, allow the pupil to play it in his usual style, then suggest that he listen keenly while he repeats it, the second rendition will nearly always excel the first. Occasionally it is profitable to have one measure or phrase executed again and again in this way, and it will be seen that each time the student displays greater taste and finish. Curiously enough, a pupil will almost always turn his face slightly from the musicsheet when so playing, and the great object is thus beginning to be attained. Often hy merely learning to listen a pupil gains a musicianly interpretation which were otherwise impossible.

vain of their critical than their musical ability, and will not play at all, for fear some one may think they do not know the work might be done better than they can do it. This is a form of egotism and vanity almost as bad as excessive conceit, though

not so common.

SINCERITY.

Another factor in successful public performance is earnestness, or sincerity. Mean what you wish the music to say; mean it honestly, vigorously, intensely; and play as if you meant it. Let there be no doubt or mistake as to your intentions. Accent decidedly; enunciate every phrase clearly, emphatically, with the lingering stress of genuine feeling on the important points in it, as a good actor does his lines; punctuate not only intelligently, but intellidistinctly, pausing long enough for even the gibly. obtuse listener to become aware that there is the end of a subject or sentence, before beginning the next. Much depends on this clean-cut division of musical ideas, and it is too often wholly disregarded. In brief, DECLAIM your music, precisely as you would a fine poem, with a view of making it fully understood. Every slightest detail has its relative value and must count. It is not without good reason that the French say, not, play the piece, as we do, but "say the piece," recognizing that music is a language, and must be talked, not simply played.

How often we hear pianists, even so-called good ones, rushing through a composition in a race against time, sliding carelessly over the treasures of melody the work contains, as if not aware of their presence, or not deeming them worth the trouble to bring to the surface, mumbling hurriedly through the easier parts, with a "who cares for you, I must get on" manner, till they remind one of the usual Episcopal service, wholly unintelligible unless you know it by heart; coming out strongly on a final chord now and then, as if to say: No, I am not quite asleep, are you? and bending all their efforts and interest on making what theatrical people call "a hand," with one or two showy cadenzas, as if they were the most, instead of the least, important thing in the work; showing plainly in every measure that they have no thought, no care, no conception even, of anything in the music beyond a chance to display their own

technic. What wonder the public is bored, and asks, with Browning, "where the dickens is music in all this?" Play every smallest part of every least showy composition as if you were dumb, and had but that one moment to live, and this were your only means of expression; as if the notes were the last message from your heart to the friends about you, created spontaneously by the necessity of self-utterance. Play with your whole heart and soul and mind and strength; then shall you reach the hearts, as well as the ears, of your hearers, and stir an echo in their souls that shall last after your playing has ended and been forgotten, and be a voice to call them onward and upward to higher and better things.

PERSONAL DETAILS.

There are some minor details of personal appearance, manner, and so forth, which must be considered in public work, though they have more influence upon success than they are entitled to on their merits; or would have, if conditions were more ideal, or the artistic judgment of our people more developed. If I had my way, I would have every pianist, for instance, play behind a screen, and the public should not know whether it were a man or woman, black or white, blind or doubly clairvoyant, Russian, Irishman, or red Indian. These things are really none of the public's business. They have nothing whatever to do with the artistic ability of the player or the effects produced. The sole, legitimate question is, or should he, what grade of music is furnished, what impression results. We shall never have correct art standards, or the purest artistic enjoyment, till all these irrelevant factors of per-

in playing for others. There are some who are more sonality, dress, and manner are eliminated from the equation.

But, as things are to-day, they demand some attention, if one does not want to see the results of ten years of study and self-discipline destroyed by a lack of polish on his boots, or a spot on his shirtfront. So long as there are women in the audience who enjoy and commend a singer chiefly because he has white hands and "such a love of a mouth" it behooves the singer, if he wants to fill his house, to keep his hands clean and his mouth from uncouth grimaces. So long as the pianist must do his work under the curious eyes of his audience, he should endeavor to dress, move, act, and generally appear as inoffensively and inconspicuously as possible. The true artist will always avoid ostentation and mere display in his person, or in his work, as he would the plague. He will scorn to win notoriety by extraneous circumstance and trickery, and will rather be called a country clown, a crazy crank, or a born fool, than a dude, that smallest and lowest embodiment of the contemptible.

But he will avoid also eccentricities in dress, and all ungainly and superfluous motions at the instru ment as things which tend to distract the attention of his hearers from his art-work. He will cultivate a quiet, dignified, yet easy manner, and an expression of face that is equally removed from the smirk of self-satisfaction and vain glory, and the repellent frown of discontent and cold indifference. He will treat his audience as his friends, with genial courtesy, yet retaining his self-respect, give them the best he has to offer freely as his guests, and be heartily glad if they enjoy it, for their sake more than for his; and he will always remember that the best taste in the manipulation of the keyboard, as well as in dress and manner, is displayed when the least attention is attracted to it. The highest compliment to your dress is not to notice it, and the highest to your technic is to forget it.

Just so with regard to a desirable stage-presence, bow, position at the piano, response to applause, etc. These should be noticed, if at all, as appropriate, easy, and natural; neither particularly bad, nor particularly striking; a mere graceful and goodnatured concession to the unessential, but harmless, requirements of outward appearances.

In playing, one should remember that the same rules hold good as in adjusting a high-grade machine. Economize power and time, eliminate all lost motions. Every unnecessary movement wastes time, nervous and muscular energy, and distracts the attention. Throwing the hands above the head to produce a fortissimo chord, for instance, is sheer affectation and wholly useless. No real power is gained, and the quality of tone is sure to suffer. In fact, no chord should ever be struck by a direct blow from above in any case; it is certain to be hard and disagreeable. In octaves use the wrist only, not the whole arm. Why drive tacks with a flail, when a tack-hammer is quicker and better, and so on.

To sum up, strive for repose; modest self-reliance, based upon conscious self-control; close, unwavering concentration of mind upon the work in hand, and externally he yourself on the stage and off it; but see to it that you, yourself, are neither slovenly in dress nor given to offensive mannerisms, there or

Ir one brings the ability, the world will provide the opportunity. Sooner or later, if we go the right way about it, the world gives us a fair rate of exchange for ourselves. But, of course, much depends on how we place our goods on the market .- Success.

MELODY is the battle-cry of amateurs, and cer tainly music without melody is nothing. Understand, however, what these persons mean by it; a simple, flowing, and pleasing rhythmical tune; this is enough to satisfy them. There are, however, others of a different sort, and whenever you open Bach, Mozart, Beethoven, or any real master, their melodies meet you in a thousand different shapes .- Schumann.

PLAIN TALKS ON MATTERS MUSICAL.

RY EDWARD BAXTER PERRY.

VIII.

PUBLIC PERFORMANCE.

THE well-rendered program, the most carefully selected and thoroughly prepared program, may be and often is, utterly spoiled in its public rendition, even hy highly-gifted and well-equipped pianists, for lack of a few simple, but essential, elements in their work. First among these, perhaps, is self-confidence. Stage-fright, or as the Germans aptly call it, "lampfever," has slain its thousands of talented and promising public performers. The secret of self-confidence, strange as it may seem, lies in a paradox, namely, self-forgetfulness. If a paraphrase on scripture is allowable, I would say: "He that loseth himself for art's sake shall find success."

SELF-CONSCIOUSNESS.

Excessive self-consciousness is especially the bane of young players. Try to remember that your listeners do not care a fig for you, or your success or failure, except in connection with their momentary enjoyment of the music. If you die to-morrow, twenty others just as good are waiting to fill your place, and they would not give you a thought. It is not of the slightest consequence to anyone but yourself, whether you get safely through that cadenza you have been practicing for months, or come to grief in the middle of it. Most of your audience do not even know it is there, and, if you leave it out hodily, will be none the wiser; even omniscient critics, those terrors of the inexperienced, will most probably commend your worst effort and censure your best; and, if you chance to change any of the numbers on your program, will not seldom praise your interpretation of things you did not play, and condemn your treatment of others which you did especially well. Remember that the only thing that really counts is that general impression produced upon the audience by the music, the artistic effect felt rather than understood by your hearers. Strive to stir and to rouse them to a genuine, impersonal enthusiasm for the music as such; force them to feel with you its emotional power, and forget yourself in so doing.

SELF-EFFACEMENT.

The habit of playing for others for purely musical ends, without reference to social or professional successes, is worth everything in establishing the right kind of self-confidence. Ask your friends in to hear, not you,-that would be rank egotism,-but some interesting composition you have heen studying, precisely as you would call their attention to some new book or picture. When you point out the beauties of a fine painting, neither you nor your friends are absorbed in the question whether your gestures are in the most approved style, or your hand and arm are in the best, most graceful position. You are both engrossed in the picture, and it never occurs to you to be nervous. So in the music, take your thoughts off yourself, your skill or lack of it, your desire for vain glory, and focus them on the composition; throw yourself into that.

It is not your playing, but the piece your friend is interested in. Self-confidence does not mean that intolerable conceit and nauseating self-complacency which are sure death to artistic achievement and progress. Be certain that if you are wholly satisfied with your performance, no one else will be, and that your talent, if you ever had any, is in the advanced stages of decay. The true artist is always modest, aspiring, unsatisfied, ever striving toward an ideal that ever recedes as he advances.

Hence the many hours of discouragement and selfdistrust: but one should remember that all standards are relative, and acquire the habit of doing the best of which he is now capable, without fear or morbid sensitiveness.

Freedom and confidence come rapidly with practice

THE ETUDE

ON INSTRUCTION GIVEN IN FIRST AND SECOND GRADES.

DY E D EDGEGER

How to interest young pupils in their work is a never-failing object of consideration on the part of the teacher. It is almost impossible to expect them to solve technical problems merely for the pleasure of sceing difficulties vanish before constant attack. Such an attitude can only be expected from mature pianists who have had a wide experience and who are unwilling to admit the existence of unconquerable con-

From the outset, however, it is necessary to impress upon the young pupil the fact that "techto an end. nic is only the means to the

end"; that, in order to master the works of the great composers, it is essential to have sufficient technical requirements in order properly to perform them. The dry detail of scales, arpeggios, and etudes is only the road to Parnassus. These must be the absolute property of the fingers before the great sonatas of Beethoven, the ballads of Chopin, and the novelettes of Schumann can be attempted. Merely to consider Czerny and Cramer as a goal is a mistake. They simply lead to the goal. This should, without fail, be explained by the instructor.

The first grade offers but First grade little beyond the purely technical. In it the pupil is supmainly technical. posed to become acquainted

with the keys, to obtain an accurate position of the hand, to learn to read notes to a limited extent, to have the ear trained in order to be able to recognize intervals and to tell consonances from dissonances, and to play a number of exercises, generally within the scope of five notes.

There is not a fixed belief in the minds of all musicians as to the age a pupil should begin the study of the pianoforte. Some think that a child of five years should commence learning the smaller intervals as well as training the ear. Others maintain that if it waits until nine or ten it can learn in a few months what it would take to accomplish in the four or five years intervening. Probably a compromise between these ages is the best, as a general thing. Still, circumstances alter cases, and, if a child displays unusual talent, it should be encouraged at a very early age. But it should not be kept at the instrument more than ten or fifteen minutes at a time. It should be remembered that the child has very limited mental powers, indeed, and these should not be unduly ex-

The present writer is not in training. Mechanical aids. sympathy with the use of dumb pianos, tables, etc., for children of tender years. The advocates of these claim remark-

able results from them, but there can be no denying the fact that they are stultifying to the imagination. Music is on a par with poetry in appealing to the imagination, and a child cannot be said to live its natural life without spending a portion of its time in an imaginary world. Fairy stories, legends, anecdotes of animals living in a suppositious realm wherein they reproduce human actions,-what would childhood be without them? And the kindergarten songs: they treat of the birds, the bees, and the flowers, ascribing to them qualities similar to those of humanity. It these belong to the child-world, why should young children commence their pianistic studies on a key hoard which responds to a stroke by means of a click, or a table which gives no sound of any kind? The idea is not natural. Such a system may be used by an advanced pianist who wishes to develop his technic, without subjecting his instrument to the wear and tear of purely finger practice. In this respect much may be said in its commendation.

Musically, the work to be done Musical work in the first grade is to become acquainted with the limited means in the first included within five notes. The two grades. border-line between the first and

second grades may be said to be the commencement of the scales, and the use of larger intervals than the fifth. The present writer advocates the use of duets for pupil and teacher in the first grade. There are many little duets written for this purpose wherein a very simple part is given to the pupil and the teacher enriches it with another part of varied melodic, harmonic, or rhythmic structure. These duets are excellent for the musical training of the pupil, as well as for the cultivation of independence and correct time. With the second grade, the use of larger intervals, of a greater variety of keys, of contrasts between right and left hands, of new rhythms give zest to the work of the young student.

The question of little studies with or without titles has to be decided by the instructor with each individual case, but, as a rule, it may be stated that, the younger the pupil, the more titled studies are to he recommended. The child can seldom be truly interested in the merely technical. To the older person, it is a pleasure to conquer difficulties, but this is not so with the majority of young children. But call a little study "Happy Childhood," or "Birds and Bees," and an interest is awakened. However, there are some studes which can be used in the course of secondgrade work by such writers as Duvernoy, Loeschhorn, Köhler, Gurlitt, and others, which are excellent for technical development. Some so-called "methods" contain valuable material, but to use one "method" for pupils of all sorts of technical ability mentality and temperament is questionable, even in the second grade

There are many charming pieces Pieces and written by composers who have a happy knack for writing simply, yet effectively and interestingly. It is strange that none of the really great composers have

done much for children. Schumann's "Album for the Young" contains some numbers that may be said to belong to the second grade, but the greater majority belong to the third and fourth grades. Nearly all the pieces by Haydn and Mozart are between the third and fifth grades. The compositions of Beethoven. Schubert, Mendelssohn, Chopin, Henselt, Rubinstein, Brahms, Grieg, and Moszkowski are almost all beyond the capacity of young children. Among those writers who have done good work in this direction are Clementi, Kuhlau, Köhler, Pauer, Rontgen, Lichner, Reinecke, Schmoll, Lange, Bohm, Streabhog, Spindler. Gurlitt, Schytte, Sartorio, Orth, Strelezki, and others.

One thing should be done by all Collatera means in these early grades. That is, information should be given concerning not only the work in hand, but the mission of music, the careers and important

works of the masters, the nature of the various musical instruments, etc. Never think that, because a child is young, it cannot grasp information outside its immediate studies. Those wh have experience with children in the kindergartens and schools can bear evidence to the avidity with which the average child seizes upon knowledge and retains it. It often happens that knowledge mastered in childbood is remembered longest in advancing years. So do not refrain from educating the child's understanding as well as

A final point is: teach quality of tone. Too often this is put off until the third and fourth grades. It tone-quality should be taught from the beginning. The charm of pianoforte-playing is in the touch. The teacher of vocal music tries to secure a good quality of tone at the first lesson. Why should it not be also the case with the teacher of pianoforteplaying!

DY I S. VAN CLEVE.

WHEN you go to hear a great virtuoso you will doubtless be amazed and bewildered by a vast variety of achievement, but nothing will more amaze you, if you know how to listen, than the enormous variety and significance of the intensities used. It is well to make a few suggestions as to how these things are done so gloriously by the virtuoso, and how they may be done, at least measurably, by you.

Nuance is not only the highest beauty of the art of playing the piano, but, strange to say, it is one of the very easiest things to do. It is so very easy and is so native to the instrument, that one must hold oneself rigid, by a most villainous habit of musical insensibility, in order not to shade. But, of course. you may not shade correctly or judiciously. It is not to be supposed for an instant that all one needs is to plunge into the keys and vary the intensity at random But for our hints:

First, train yourself to do your raw technic, that is the scales, the arpeggios, the finger-exercise, with a large variety of intensities. Thus, both the ears and the fingers will grow accustomed to the funda mental nature of shading. To play scales for a long time, merely thinking of getting strength and speed is one of the deadliest influences; and it is due prob ably to the frantic striving nowadays after phenomenal virtuosity that we have so dulled our ears and stultified our playing.

Second, for the purposes of shading, get your mind accustomed to these three distinct, yet co-operating, elements of force, viz .: (1) the natural gravitation or weight, of the arm, with its bones and muscles (2) the contractile power of the muscular fibers; (3) to the force to be obtained in varied degrees by the rate of speed with which fingers, hand, or arm de scend upon the key. You will be wonder-smitten if you have never tried these three things, in their infinite combinations, to learn how easy it is to secure a vast variety of shades.

Third, fix deeply in your mind this most obvious notion, that the tune or song should predominate over the accompaniment. This is so self-evident that we are astonished when we need to tell a pupil a thing so elementary, and yet nothing is more usual than to hear a beginner hammer out those tones which arc employed as filling, as background, as counterpoint, as underlings in a word. The monotonous thumping of the answering chords in a waltz or march is enough of itself to cause people to say satirical things about the piano. Sometimes an accompaniment is of much musical value and must come up to the melody like a flooded river, nearly submerging everything; again it is so slight and so faint that a most exquisite effect will be secured by merely filing down the accompaniment to a slender thread or wire, upon which the melody may dangle free.

Fourth, whatever else you do or do not, whatever else you learn or fail to learn, do not fail to ascertain that the tones in a melody are so seldom of the same value that you can do nothing worse than to clang out the theme in big, brazen blows of clangor like the strokes of a giant bell. Bells are beautiful. and have a place in music, though a limited one; however, they are a poor model for the piano. Every phrase of tune, even if it contain but two, three, or four notes, must be carefully shaded or changed in its nuances. Now and then, it is true, a temporary effect is demanded of a few emphatic tones of equal intensity, but nearly always one should change the intensity as a singer does with the phrase in his throat. Never can we emphasize too much the value of close alliance in thought, knowledge, and feeling between the piano and other forms of music, particularly the voice and the violin.

WHATEVER truly great was given to the world remains such forever, and all the coming generations must make use of it .- V. Stassoff.

pupil's progress. Do we give nothing hut extracts from Homer, Shakespeare, Milton, and Goethe to literary infants whose minds are incapable of grasping anything beyond "Mary had a little lamh" and "Twinkle, twinkle, little star"? Certainly not! The child in school is first taught to read little poems and stories, which are as ridiculous and childish to the student of higher literature as are the little polkas and marches on which the musical infant should cut

TEN TALENTS OR ONE

DY DODERT BRAINE

I THINK it was the late Robert G. Ingersoll who

objected to the stereotyped course of the average col-

lege or high school on the grounds that it spoiled the

short man by stretching him out of all proportion, and

the tall man by cutting off his head and feet in the

vain attempt to bring all to a given number of feet and

inches of mental development. His idea was that in

applying the identical mental treatment to each stu-

dent there was no chance to allow for the mental

peculiarities of various individuals, or for the cultiva-

tion of special talents which certain students might

possess in a pre-eminent degree. Have we not the

only in a more marked degree? In music the varying

degrees of talent in various pupils are far more marked

than we find in respect to other educational branches.

Which of our pupils has TEN TALENTS, and which

has one, only one? Which has three or six or eight

talents, and which has none at all? This is the prob-

lem which confronts the average music-teacher the

world over, who, unlike the few great teachers who

can choose only the most talented, is obliged to take

all comers, talented, moderately talented, or without

Every pupil is a law unto himself, and a vastly

different course must be adopted to develop the mu-

sical talent or talents he is possessed of. A class of

music-pupils is like a packet of seeds of various kinds.

It is impossible in advance to tell what can be de-

veloped from them. We cannot plant all in the same

soil and give all the same treatment. Make a study

of your pupil's talent as carefully as a physician would

do in the case of a patient. The really talented

physician never treats two cases alike even of the

same disease, nor should the teacher of music. Be-

cause the dreamy-eyed little Polish genius of your class

thrives on Bach's "Inventions" and Chopin's nocturnes,

don't imagine for a moment that sturdy little Mary

Ann Higgins, who thumps away on F-sharp in the

treble and F-natural in the bass simultaneously, with-

out the slightest shudder, will do the same. Do not

imagine that, because Beethoven's sonatas prove to be

ideal music-food for pupil No. 1, they will nourish

pupil No. 2 in the same manner; for they will not,

unless he has approximately the same degree of talent.

a different end in view, and this must be consulted

Then, too, nearly every pupil is studying music with

the ghost of a talent.

devote to it.

same conditions to face in our private music-classes,

his teeth to the mature musician. In music, however, many teachers seem to be possessed of the idea that, no matter how young a pupil may he, or how dull his musical comprehension, nothing hut severely classical music must be given from the start. If the pupil is a child, or at least a child in musical comprehension, give him something his musical digestion can cope with successfully.

Give your beginners simple music, something which they can understand; and, as their musical minds expand, always try to lead them to a higher level, the ultimate goal being, of course, the compositions of the masters of music. Do not be afraid that the little songs, marches, and waltzes will spoil the pupil's taste because they were not written by Bach or Beethoven. The beginner in French or German commences with simple sentences about the "horse and the cow," the "knife and the fork," "the hoy and the man." I have never noticed that learning these trivial sentences spoiled the student's taste afterward for reading Goethe or Victor Hugo, after the language was mastered. Simple melodies and harmonies correspond to these simple sentences in learning a language. The greater must contain the less. None-can comprehend the complex until the simple has been mastered.

Another mistake which teachers make in dealing with pupils of small talent is in dosing them with too much purely technical work in the beginning. The pupil with ten talents will do vast quantities of technical work which, if given to the pupil of one talent, will simply inspire him with an intense loathing for any kind of musical study, and finally cause him to give up in despair. In cases like this a little diplomacy must be used. When a pupil is lazy, indifferent, and stupid, and simply will not do his technical work, the teacher, if he cannot afford to drop pupils of this class, can often do a good deal by giving him melodious pieces which possess abundance of technical points. Every teacher can recall numerous pieces which are full of admirable passages for arpeggio study, for scalepassages, for trills, for chords, for the development of the left hand or other technical work. The pupil practices the piece and the technical work with it, simply because it is a "piece" and pleases his ear. He is not aware that his teacher is giving him medicine

and allowed for by the teacher in mapping out his pupil's course. Mr. B. is studying for the profession in a spoonful of jam. Miss C. to learn a few brilliant pieces, with plenty of Teachers should not be afraid to give light music to "runs" in them, to show off in the parlor for her young backward pupils, if they prove unable to grapple with gentlemen friends; Miss D. is learning to play so that anything heavier. Light music does not necessarily she can preside at the cabinet organ, at the young mean trashy music,—cake-walks, for instance, or people's meetings of the Y. P. S. C. E.; Mr. E. is pre mawkish variations of the "Silvery Waves" type. paring to enter the Leipzig Conservatory later on; There are thousands of pieces of every grade which Miss F. acknowledges that she "hasn't got any music are pretty and melodious and well-constructed comin her," but wants to learn to thump a little, because positions. Is it not better for the pupil of one talent her fond mamma says that everyone has to learn a to play a light march intelligently than to torture him little music, if ever so little, because society demands with a Bach fugue, which the pupil of ten talents it; little Miss G. is a prodigy; and Mr. H. wants plays so intelligently, and does not the teacher stand a to learn to play the popular pieces he hears at the much better chance to develop his one talent into sevtheater, in his room at his boarding-house, on cold eral by giving him music which he can understand? rainy evenings, when he cannot go out. Each has The Bach fugue would be a stone in his musical dinot only a vastly different degree of talent, but a gestion; the march digests, and makes him that much different amount of time to devote to the study of music. One practices six hours a day, another twenty stronger in music. The pupil who has thoroughly mastered one piece minutes, and another not at all, and the rest varying or even one phrase in music is already half-way on

amounts between these extremes. Now, how absurd the road to the mastery of one more abstruse and it would be to try and take these people over predifficult. "One line and learn it," was the motto of cisely the same course! Each is studying for a differone of the most successful music-teachers I ever knew, ent purpose, and has a different amount of time to in dealing with pupils of poor talent. He insisted on everything being thoroughly digested, and, if a pupil The number of teachers who split on the "classical" was backward and untalented, his task was made alrock is legion. Because the classics furnish the only most absurdly light and simple; but he was forced to true musical enjoyment and soul-food to those who master it thoroughly. Because Miss A., who had been have sufficient musical intellect and education to comstudying two years, had a three-page sonatina to learn prehend them, many teachers jump to the conclusion that they must use nothing else at any stage of the in a week, he did not give Miss B., who had not a

tithe of the talent, the same amount to learn because she had been taking lessons in the same length of time. She would either be working on something far easier or if she had the same composition she would have half a page to learn instead of three pages, hut she would be compelled to get the half-page perfect.

Of course, it would be much pleasanter to us all to send the lazy, untalented, indifferent pupils further down the street for lessons; but, if we did so, what would become of our business? Moszkowski and Leschetizky can afford to do this, and then the prohlem of teaching becomes easy, because they will receive none but those who are strong enough and willing to walk in the straight, steep path which leads to Parnassus.

With the rank and file of teachers, however, there can be no such a separation of sheep and goats, for, if there were, the teachers would be obliged to sit with folded hands, with ragged clothes, and gnawing stomachs. To all such I say: give each pupil according to his strength; if one thing will not do, try another. If "sows' ears" are brought to you to make "silk purses" of, do the best you can with the material offered, and, if not silk, make the best kind of a purse

A PERTINENT QUESTION.

BY EVA HIGGINS MARSH.

DID you ever ask a pupil this question: "Why are you studying?" Should you not? Not that its answer would make you any less thorough or conscientious in your teaching, but that you would have a different aim in view with different pupils.

One pupil has decided to discontinue high-school and "devote herself to her music." She has time for long practice-hours, and takes two lessons a week. "Why are you studying," I ask.

"That I may teach" is the reply. What difference does that make? Instead of giving difficult studies, I grade the work much easier, that she may know good teaching material, what to use. I begin a certain set of finger-exercises and explain what it is used for and show what it accomplishes. I explain certain others that perhaps she does not need, but that she may need to know. When she goes forth to teach, she should not only be able to play well, but to feel musically. She should not only know work of her own grade, but what to give beginners.

Another pupil says, in reply to my question: "Oh, for my own pleasure. I never want to teach or anything of that sort. I want to be able to play at home. And I hate classical music."

Knowing this, do I give her a severe dose of Bach and confine her to sonatas and studies? I use enough of the latter to give the needed technical drill, and scales and certain finger-exercises, that will put her hands in proper shape. Thus, I pay more attention to the musical side of music, if I may put it so. I strive to use pieces that please and yet are not trash. And I give her the most attractive bits of a classic, now and then, that I can find. I tell her less whys and wherefores than I do the first pupil.

Still another says: "I just take lessons because mother wants me to." What do I do now? I had almost said: "I pray over her." But she should have more careful thought and individual study of the girl than either of the others. "Any old thing" shouldn't be given her. I should consult the mother first, then study the girl, and then proceed with

Suppose one says: "I don't know why I study." Then try to give them a good one, not in words, but inculcate the spirit of love for music, enjoyment in playing until, without being conscious of it at first, a good reason has grown in their heart. Why did you and I study? Not only to "earn our living," let us hope,-but because we loved music,-to brighten other lives with a deeper love for the beautiful in music.

Children's Page THOMAS TAPPER

AN ENGLISH AUTHOR WHO LOVED MUSIC AND

- 1. What is his name?
- 2. Where did he live?
- 3. Name a book which be wrote for young readers. 4. Name three other books by bim.
- 5. Has his name ever appeared in the Children's
- 6. In what part of England did be pass his last
- 7 By what name was his house known? 8. Did he ever visit America?

THE Editor of the Children's Page will welcome short, practical articles on child-education in music, class-room experiences, or any subject pertaining to

CAMERA-LOVERS are invited to send amateur photographs of music-classes, children's music-clubs (group of members), or whatever music-subject may prove of interest to the readers of this page. We shall be glad to publish those which are of most general in-

THE following letter contains a query that may melody will be a very fine one, indeed, quite different arise with many teachers:

To the Editor of the CHILDREN'S PAGE: Dear Sir:

Will you kindly send me information with regard to formation of music-clubs comprised of just teachers and pupils? Is the teacher self-elected as president or head? Do the pupils actually pay entrance fees? What names are most suitable for officers? All suggestions will be gratefully received. -F. M. B.

The teacher may become president by self-election. more especially if the children are so young that no one of them may officiate. There should be a President, Vice-President, and Secretary (who can also fulfil the duties of Treasurer). These are essential. More might prove cumbersome.

Unless the club purchases books, pictures, and insists that his band shall constantly play them,

and non-attendance) will prove wholesome.

A WRITER for the Boston Herald contributes the follow-A WIND-HARP. ing description of a wind-harp. It suggests a bit of work to do that will prove inter-

"Here is a musical instrument which you can all make, and which will play itself, or, rather, which will play with the assistance of the wind. Get two pieces of hard wood three feet long, two inches wide, and two inches thick. Rub these with sandpaper until they are perfectly smooth on all sides. Then hore holes one-fourth of an inch in diameter and half an inch deep into one side of each of these sticks. The boles must be two inches apart, and you should have about fourteen of them in each stick. Now sandpaper until they are perfectly smooth.

"Take a soft-pine stick and cut it into pieces an inch long. Shave these with your penknife until they will fit into the holes in your long sticks. Now heat a strong, thin wire until it is red, and burn boles in the other ends of these incb pegs. Then fit the pegs into the boles in the larger sticks so that they will turn around when you twist them rather hard, but will not slip easily. Place the long sticks together so that they will be at right angles to each other, with the pegs all on the same side. Fit the ends carefully together and fasten them with a strong screw. Now the framework of your harp is com-

"Purchase at a stationery store fourteen rubber bands of various sizes. Ten cents will cover the cost. Some of the bands will be long and thin, some short and thick, some both, and some neither. Put one end of the longest band through the hole in the end of the peg in the outside end of one of the long sticks and tie a knot in the end of it, so that it cannot pull out again. Fasten the other end in the same way in the opposite plug on the other stick. Now fasten all the other bands to the remaining plugs in the same way, and your harp is complete.

"You can tune the harp by turning the plugs around and thus winding up the rubber bands and making them tighter. Try to do this so the shortest one will have the highest note, and so each of the others will be three notes lower. When you have tuned the harp to your satisfaction, nail it by one of the long sticks to the boards just outside of a window, and when the first breatb of wind strikes it the music will begin. If the breeze is at all strong you can easily hear it with the window closed, and the from anything any of your friends play; quite as artistic and much newer and more novel."

that, if one have every opportunity to learn, he will learn. If this were so, surely the Sultan of Morocco would never listen to the works of the great masters being played by the orcbestra he bas at court. This orehestra is of eighty pieces, and every instrument is a clarinet. All the clarinets are tuned alike, so that they have the same tone. As a result. there are very few pieces of modern music which the band can play from beginning to end. This, however, does not trouble the Sultan. He is very fond of the works of Wagner, Saint-Saëns, and Gounod, and he

It does not necessarily follow

Those who have heard the music say that it is weird and uncanny, but that it gives the Sultan infinite pleasure and that be frequently spends many hours in listening to it.

A SINGING-WELL is one of the natural curiosities of Texas. In fine weather a sound like that of an Eolian harp is given out by the well. At times the sound is clear; then it recedes, as if far away, and then it reaches the ear very faintly. These changes music to be held in common, entrance fees will be take place every few minutes, and with great reguscarcely necessary. A system of fines (for tardiness larity. With an east wind blowing the water in the well gets very low, and the mysterious musical sound is faint. A strong west wind causes the water to rise and the sound to increase in volume and clear-

> HOW A CHILD particularly dull pupil; she LEARNED PITCH seemed to enjoy her lessons. but I could not make her un-BY A STAIRWAY. derstand that any one letter

> on the musical staff was either higher or lower than any other letter. She would place her finger upon the A string of her violin in order to play B, and the second finger to play C, but she could not see that either note was "high" or "low." Her eur was good, and she played in tune; there seemed to be a "missing link" between hearing the pitch correctly and reading. In reading her book of fairy stories at home she said no letter on the line that she was reading was higher than another letter; "it all went right along level," and gave her no trouble; she evidently expected it to be thus on the musical page

Finally I devised the plan of tuking the child down stairs and naming the lowest stair G: the next stair above I named A: the next B: and thus on Annie readily learned the names. Then I said: "Put your foot on G," and she stepped upon the lowest stair. "Now play low G on your violin." She did so. "Now go to A." She stepped upon the second stair. "Now play A on your violin." She complied. "Now step back again to G, and play it." "Now tell me which is highest, G or A?"

Annie quickly understood the mystery now, and grew alert and enthusiastic as we traversed the stairscale, up and down, until she had fully grasped the principle.-Marion Osgood.

IF twelve are to play this A LITTLE GAME game the requisites are, 1, FOR THE twelve blank cards, each hav ing a loop and bow of baby ribbon fastened in one corner.

Six cards have blue ribbon and six red; 2, twelve slips of blank music paper, the size of the slips being determined by the length of the list of words to be written; 3, twelve pencils; 4, ninety red and ninety blue stars, about as large as the top of a pencil. These can be bought already prepared or the paper can be purchased at a stationer's and the stars cut from it after it has been gummed. It would be a pleasure for some little girl or boy to make the stars, and also a delight to pass them when they are needed. A large list of words can be formed from the musical alphabet. A few are: begged, fee, aged, faded, ebbed, egg, cage, deaf, decade, bade, cab, and babe. When ready to have the game begin, ask a pupil to pass the cards. Those receiving the blue ribbon are known as the G's and those the red, as the F's. Each card must have a number which can be written after the pupils are seated at tables by twos, an F and a G together. Numbered slips of blank music paper, the number must correspond to the one the little card has, and a pencil are given to each.

The leader bas a list of words ready and at the ringing of a bell, she pronounces and all begin to write. The G's upon the treble staff and the F's upon the bass. Each word must be written upon the staff proper, the added lines above and those below. After all the words bave been called, the G's and F's

exchange papers. The leader spells each word musically thus-if the first word given is add-second space, fourth line, fourth line. First added line above, third space above, third space above. Second added line below first added space, first added space. The pupils mark mistakes, and if the word has been correctly written the pupil raises his hand and gives number of slip. If the one to whom the slip belongs is known as an F he receives a red star, if he belongs to the G's a blue star. For every word properly written a star is given. After the leader has spelled all the words and the correcting has been completed, the stars are counted. The F who bas the most wins for the bass and the G for the treble. Prizes can be given or not, just as the leader chooses .- Marie

I SUSPECT that a great A LITTLE MUSICIAN. deal has been said about the age at which a child

has a conception of music. The reason I speak of this is that what has occurred in our home is remarkable. My baby sister who is 2 years and 7 months old seems to have at least some idea of music. She has heard us sing some of the popular airs and songs. She bas been often known to repeat the words of the songs in her baby way, but not until yesterday has she been known to connect the proper words with their respective melodies. It was therefore a great surprise, when my sister began to play a certain air the words of which the baby knew, to hear the baby voice begin to sing the words of that particular air. Thinking it accidental, that the child repeated the right words at that time, my sister played other tunes with which the baby was familiar. Every time she changed the tune the baby sang the proper words. This morning I whistled from two to three airs that she had heard me sing, and asked her what they were. She bas her own name for several of them, as, for instance, "Glory and Love" from the soldiers' chorus in "Faust" she calls it in baby language, "Ready to Fight, Ready to Die." Out of five trials, she answered three correctly .- A. H.

Cur three large sheets of card-board into four MAKING A MUSICAL CALENDAR. parts, making twelve pieces. On each paste

the picture of a musician. The first should contain a musician born in January; the second, one born in February, and so on throughout the twelve months. Below each picture paste a calendar. To the left write date of birth and death. To the right, hest works, or some quotation. A new face to discuss each month appeals to the inquisitive bump of the child. He is spurred on to make investigations for himself, and enters into the joys and sorrows of each life as it is unfolded to him .- Mary R. Holeman.

SOME COMPOSERS BORN IN APRIL.

PUPILS old enough to do reference-work may look up the dates (year) of each. April 4. Hans Richter.

April 6. Robert Volkmann. April 7. F. Paolo Tosti. April 12. Giuseppe Tartini.

April 13. W. Sterndale Bennett. April 14. Felix le Couppey.

April 19. Olaf Svendsen. April 25. Padre Martini.

April 27. F. von Flotow.

MEMORY is an essential that can be cultivated There is no acceptable apology possible for a poor. memory, and it is one thing a public will not forgive. A great deal of time is not required to cultivate memory, since, when on a train, in the street, or anywhere else, in fact, one may be memorizing, and every line or bar intelligently committed to memory is an advance.—Success.

THE ETUDE

CLASS MEETINGS.

BY CARL W. GRIMM.

MUSICAL clubs led by intelligent amateurs or educated musicians are undoubtedly doing good work to promote musical intelligence and interest. Yet for pupils the musical-club system does not always seem the best metbod of assembling them. They are too inexperienced to know what they ought to do. Then the selection of officers often leads to jealousy and serious trouble, and, instead of centering the attention on lofty art ideals, it dwindles down to personal matters. I think class-meetings arranged by teachers the best form of educating students to take delight in the greatest music and make it part of their lives. A pupil should know that there is something to strive for beyond bis finger-exercises, scales, studies, grand operas performed. If the symphony orchestra and pieces in hand.

"More work," some teachers may say, "and notbing for it!"

Now, there ought to be more than the love of money-making in music-teaching. Besides if you could surround yourself with more enthusiastic pupils, would you not make the effort? It would be more enjoyable for you to teach such pupils and they will stay longer with you, because they would find more in music to learn than merely some tinkling pieces. Furthermore, such work in their behalf would endear you to your pupils. After all, it will pay in the end. Not only private teachers, but also musicschools, ought to have class-meetings.

Now I will explain one way of arranging the proany interval the teacher sees fit to have them (every two to four weeks), whenever some of the pupils are prepared for one. It is not meant that all pupils must participate, only those who have something to contribute to the occasion. These are not recitals, which are good in themselves, and indispensable, but in them the spirit of self-glorification pervades.

In class-meetings the study of a composer or a particular work of his is put in the foreground. Suppose you wished to have Schubert for the subject of the meeting. First of all, you would have a biographical sketch of the composer. You need not go to the trouble of writing an essay, for there are many excellent works which will relieve you of even that exertion. For example, W. S. B. Mathews' "The Great in Music," "Music, its Ideals and Metbods," "How to Understand Music," and "The Masters and their Music." Or if you wish to have a specially famous work (a symphony, oratorio, or cantata) of a composer performed and explained, the works of George P. Upton will be of great assistance, viz.: "The Standard Operas," "The Standard Symphonies," "The Standard Oratorios," or "The Standard Cantatas." Symphonies are best played in four- or eighthand arrangements.

The class-meetings are therefore unexcelled opportunities for ensemble playing. This creates sociability among pupils; many a lasting and useful friendship is formed, promoting the good and bappiness of two persons having a passion for the study of music. The solos to follow the reading should be confined to such music as the pupils have been studying, and consequently will be an inducement to review music previously learned.

The time of a meeting should be from sixty to those useful "Talks" found in Tapper's books, for example, "Chats with Music-Students" and "The Music-Life and How to Succeed in it." After such an article a miscellaneous program may follow in which and though each may be confident that his own industrious pupils may be permitted to play some numbers. A teacher can divide bis pupils into a senior and junior class. Naturally the mode of addressing the junior class will be somewhat different from that of the senior. There are many works to assist the teacher in this; Allen, "Germany's Famous own pet system good features from others, which, Composers"; Barnard, "The Tonemasters"; Crawford and Chapin, "Letters from Great Musicians to Conservatory Bi-Monthly.

Young People"; Tapper, "Pictures from the Lives of Great Composers for Children"; Tapper, "Music Talks with Children"; Tapper, "The Child's Music-World"; Lillie, "The Story of Music and Musicians for Young Readers"; Macy, "Young People's History of Music." Enough material to select from. If you want more, then get Scribner's musical-literature list. There are many articles in THE ETUDE which may be used for such purposes. Let a pupil read the portion you may assign to him or her. Giving the information to the assembled class is much more forcible than if you would give it to each individual in private instruction. You get the undivided attention of all, and engender a contagious entbusiasm upon which all progress depends.

These class-meetings are not only good for the small towns, but also for the large ones, where pupils can have the opportunity of hearing symphonies and of your city would perform a Beethoven symptony, for instance, then you could have that work played in duet arrangement beforehand and accompany it with readings from the following books of analysis: Grove, "Beethoven and His Nine Symphonies." Elterlein, "Beethoven's Symphonies in Their Ideal Significance. Taetgen, "Beetboven's Symphonies"; or Goepp, "Symphonies and Their Meaning." And thus in all similar cases.

In short, there is a great field to work upon to prevent the teacher from getting rusty. Music-teaching means more than merely giving a technical training, it means to educate. These class-meetings need not be limited to the pupils, each may bring a guest. Some of the seed that you thus scatter may fall grams for such class-meetings, which can occur at upon the wayside and stony places, but some of it upon good ground and bring forth plentiful fruit.

TEST NEW IDEAS.

BY DR. EDWARD A. FISHER.

EVERY teacher, every person, is, of necessity, more or less original in his methods of work. The term, "originality," however, as ordinarily used, implies a distinction greater than is suggested by mere individuality. Thus, it happens that when an innovator appears, some one who feels impelled to express himself in an hitherto untried way, we designate him as original; a genius, if successful; a crank, perbaps, if otherwise. We are apt to regard a genius as inspired, and to forget his humanity and consequent fallibility. The tendency to hero-worship prevails in the musical profession quite as much as in other walks of life, and often retards individual progress. Young teachers, in their zeal to be loyal, often make the mistake of following their own teacher's precepts too literally, losing sight of the real essentials in the instruction they themselves received.

It should be remembered that there is no way in which one can more truly honor his former teacher than by constantly exercising his own reason and judgment in retaining or in discarding old methods of instruction, and in the wise selection of new ones. By all means, "bold fast that which is good," but do not consider new ideas necessarily mere fads.

We cannot train our pupils, if we would, just as we ourselves were taught. Let us improve our ninety minutes. If there is time for it, bave one of methods in every way possible, and if some find it useful or expedient to advertise themselves as disciples of Mason, Virgil, Krause, Barth, Moszkowski, Liszt, Leschetizky, or any other pedagogical prophet, adopted method is the only one worth having, let us all strive to cultivate charity and liberality in our attitude toward other systems and methods. If we measurably succeed in this endeavor, perhaps we may sometimes be induced to incorporate into our on the whole, we may have regarded as inferior .-

THE GIRL WHO WANTS TO DO.

LAST month we talked of the girl who thought she could not succeed in music because of ill health, and of the girl who thought she lacked brains. This month the girl who has too many household duties, she who feels the necessity for "a good time," she whose fettering circumstance is the living in an atmosphere of much money, and she who knows the hite of having too little of it await our consideration. Suppose your circumstance is the home and its

duties; you are needed, there is much to be done, "and," you say reproachfully, "some one must do the drudgery,"

Household work as an obstacle.

Now, there has always been housework to do; there was much of it for Sontag, Tietjens, and Melba to do; yet they found a way to study. Furthermore, housework need not

be "drudgery." While you are working with your hands you may he doing very beautiful work with your brain. One singer used laughingly to say that she had done some of her best work over the dishpan. While you cannot practice on an instrument when about your duties, you can think out a satisfactory fingering for a difficult passage, memorize a theme, go through a chain of modulations, or renew your harmony rules, and in time you can do your household duties so automatically as to leave your brain full scope for its work. "But," objected one girl to this, "I can't think while I'm working; why, can't even read in a room where others are talking." If this is so with you, it is because you lack the power to concentrate your mind; it proves that you need to study in order to discipline your mind and to enable it to work under any conditions. Many girls go through school without ever having learned how to study, that is, to concentrate the mind intensely upon one thing, and these are the girls who

"lose their heads," as we say, in an emergency. Music-study is excellent mental discipline, and if by it you train your brain it will perform its functions regardless of conditions or circumstances, so that you can dust a room and go through the circle of sharps or wash the dishes and recall note for note the theme which you have to memorize or harmonize; and the great advantage in work of this kind is that, at crucial times, your brain, instead of stopping stock still and refusing to aid you in your difficulty, will go right on working like any machine that is kept in good condition, and carry you through.

But you can have other Having a good time. time for study than when you are performing your

household duties, for these do not take up all of a girl's time. "But," you say, "one must have some time for pleasure!" Most truly do I believe that every girl's life should be rich in pleasure, hut I would not have you enjoy any but the very best and highest. You must not think that the girl who is studying long and hard to become a musician does not know what pleasure is. On the contrary, she knows a pleasure of far rarer and finer quality than one who has never experienced it can imagine. She does not need to enter into a pursuit of happiness, for it is always with her; whenever she sits down to piano or desk, whenever she throws her arms above her head in tired, but triumphant, consciousness of a good task well done, or whenever opportunity comes for her to give freely of the great truths she has made her own, she knows a pleasure worth a life of work to attain; for there is in all this an intense and satisfying joy which the gayest card or dancing party, with its forerunning fuss and preparation, and its inevitable after-regrets, can never give. Yet study need not dull one's enjoyment of occasional

"fun." The husy girl will enter into the spirit of a party, and get more fun out of it than her sister who thinks of nothing else, for she has earned her good time. So do not think that in giving up "a good time" to study music you are bidding farewell to pleasure. If you really want to study music the doing so will give you such true happiness that you will never think of missing the lower, more unsatisfying, kinds of pleasure.

It is strange that in this wealth-renowned country of ours a good cause should suffer for lack of money, and still more strange is it

that an art should, since we are so keen to become all at once a cultured nation. Yet a doctor of music said only the other day that those at the head of the conservatories of this country were fettered and hound for lack of money.

We have endowed almost everything but music; and men who know say that the reason for this is that it is impossible to interest business men in the subject of music. This being so, it is for you to do what others have failed to do. It has been said that the men of America have placed its culture in the hands of its women, and, this great responsibility being yours, it is for you to acquit yourself of it in true woman fashion-by talking. More things have been talked into the world than men wrote of; and here is a chance to talk an endowed college of music into existence, possibly a national institute of music! It is for you to convince your men-kind of the great subject for the breakfast-table; your parent may say "pshaw" into his newspaper, but, if you put your case strongly enough, he will think of it on the way down town, and perhaps speak of it to the friend opposite him at lunch, half in jest doubtless; but the thing is to make him speak of it at all. If you succeed in making it a matter of discussion among those who have the power to give the needed money, it must come eventually. You can "storm the fortress" as professionals cannot, for they can only ask, where you can demand in the way that is only a daughter's privilege.

But in order to convince others you must first be convinced vourself: in order to kindle enthusiasm in others you must have the flame within yourself from which to draw the spark. And you cannot be convinced of anything, or be truly enthusiastic for it, unless you know it, know it from the root as the humble, worshiping student knows it, and see it in all its varying intricacies and beauties with the insight of an artist. This means that you must study music; that you must love it for its own personal worth to you; that you must become subject to it. willing to serve as a "little sister to music" rather than as a patron, and, if you do this, then you will work for it with a constancy which will not fail for lack of encouragement, or faint at long-delayed success. This seems to me a greater incentive than personal ambition, for it aims at the advancement of thousands

The girl who thinks herself too poor to study music is really bet-Lack of means. ter off than her wealthy friend, for here is a circumstance which has also proven itself to be an incentive, which is more calculated to thrust one forward than to hold one back; for if one is poor one must work, and if one is in earnest one will find the way to work at that which one loves. If you are not fettered with ill health, you are free to earn your musical education, and in doing this you will not only earn the money for your tuition. but you will also obtain a knowledge of the world and humanity which will serve you well in your career. The girl who spends her early life in school and goes from there directly into studio or musical company, thinking herself ready for the business of life, has still many lessons to learn before she acquires that experience so necessary to success. But the girl who has to earn her musical education learns her hard lessons from rude enough teachers sometimes, mayhap having some of her bloom and enthu-

siasm rubbed with her illusions; but it is just this training which steadies and strengthens, which helps her to see the dangers of her profession with unclouded vision, and to guard against the evil of emotionalism. To have to work for music means having to wait longer before reaching your goal; but waiting is the discipline which chasteneth; and if in the meantime you are growing, mentally and morally, then you are also preparing yourself for the profession of music, for there is much more to this preparation than the practice of technic and the study of the theory thereof. It is "an up-hill journey," but if yours is the rare heart which is set on labor, instead of, as others are, on rest, it is also a happy journey; and the more hiography you read the more will you be convinced that it is most often the poor student who becomes the successful musician. But if it is not really true that you

wish to become a musician, be sincere about it. Don't put on a regretful face and curry sympathy because it sounds well to air high aspirations and bemoan your inability to

carry them out. The people to whom you talk have probably overcome greater obstacles than you have ever known, and will respect you much more if you are simple and sincere in not pretending to a great passion for the moon when in your heart you know yourself to be perfectly satisfied with a dish of 'cream neufchatel." Again, you must not only be sincere, but you must be single of purpose. You must be of those of whom Carlyle said: "They willed necessity of expenditure along this line; make it a one thing to which all other things were made subservient and subordinate, and therefore they accomplished it. The wedge will rend rocks, but its edge must be sharp and single; if it be double, the wedge is bruised in pieces and will rend nothing."

"WITH BRAINS, SIR."

BY FRANK L. EYER.

You all remember the old story in the reader of the person who asked the painter how he mixed his colors, and received for an answer this: "With brains, sir." Had the painter been a fine pianist, and had the questioner asked him how he played the piano, doubtless he would have received the same curt answer: "With brains, sir." Play the piano with brains? Certainly. That is the only way to play the piano. Oh, the hours and hours of brainless piano-playing which take place every day in this broad country of ours simply because pupils do not think! There are the notes on the printed page; and, with some degree of attention to fingering and faint observance of expression the pupil scrambles through, content if he play not more than ten or twenty false notes. While he was doing all this his mind was where? Any place but on the music. And he calls this playing the piano! Well, so it is. Any body can play a piano, but please remember that the sounds that come from it are not always music. We learn to play the piano in order that we may produce music, and that music is only music when we put the proper amount of brains, thought, and intelligence into our playing

Music is a thought musically expressed. When the composer wrote his composition he had something in his mind and he expressed it in his music. Think deep enough, and you will find that thought, and it is then your duty to make it plain to your listeners through your playing. This is that subtle something which makes all piano-playing interesting. It cannot be explained. It must be thought out and felt in order to be expressed.

It has been said before, but it always bears repetition. Three things enter into piano-playing: head, heart, and hands. First, and ever first, head, that is, brains, intelligence. Second, heart, that is, feeling, expression. Third, hands, that is, technic, the mechanical part. But over all and dominating everything the head, the "brains, sir." When a pupil realizes this and works accordingly, there is some reason to believe he may become a good pianist.

THOUGHTS SUGGESTIONS ADVICE Practical Points by Practical Teachers

STACCATO SCALES.

J. S. VAN CLEVE.

THE TRAINING OF MUSIC-TEACHERS.

AT the recent meeting of the Incorporated Society

of Musicians, in London, Dr. Frederick G. Shinn gave

an address on the training of music-teachers from

Everything which helps to explain the material

of music, which leads us to an intelligent under-

standing of the molding of musical ideas and their

elaboration and development into the recognized

forms of musical composition, must influence us in

the interpretation of such forms. To see clearly the

various parts of a composition in their proper pro-

portions, to understand their relation one to another

and to the whole work is to have taken the first

step, by no means an unimportant one, toward secur-

ing what is required to give them a correct interpre-

tation in performance. The study, however, from

which we derive that special kind of assistance which

helps us to understand the spirit of the works of

great composers is Musical History, by which I do

not mean that kind of knowledge which so often

passes as musical history, a mere knowledge of names

and dates and unsystematized facts bearing on the

life and works of composers; but I mean, first of

all, a wide and comprehensive knowledge of music

of all schools and periods, a knowledge of the evolu-

tion of music, of the growth of the musical language,

and of the gradual building up of musical forms, and

the way in which these have been employed in dif-

ferent periods, and by different composers, for the

expression of almost every variety of human emo-

The average plano-teacher, if he is to be really

competent in a broad sense, must be a thoroughly

trained and cultured musician; he must have had,

musically speaking, a liberal education; he must have

studied "the humanities" of his art. He may call

himself a specialist if he likes, but if thereby he

means that he is specially good, either as a piano-

teacher or as a teacher in any single department of

musical knowledge, he must have founded his special

studies on all-round musical education. He must be

able to view them from a general standpoint, he must

be able to see them in their relation to other studies,

so as neither to overrate their relative importance

nor to underrate the importance of other branches

in which he may be less in sympathy or less proficient

in teaching. Only when he can do this can he be

said to fulfil the first condition of a really competent

Every individual teacher must, to a very large

extent, frame his own method, and that method will

inevitably be a reflection of his own mind, and of his

peculiar way of looking at matters, and also, to

some extent, a reflection of the minds and difficulties

of his pupils. What we can aim at in the training

of music-teachers is that they shall possess such

knowledge as shall enable them to frame a method

on sound fundamental principles, both with reference

to its connection, on the one hand, with the special

class of knowledge to be imparted, and, on the other

hand, with the peculiarities of the mind of the pupil.

We can give them that knowledge to understand

more fully than is generally understood the meaning

of failure and success in teaching, and which will

supply them with the reasons why their efforts in

one case have been crowned with success, and in an-

other with apparent failure. This kind of knowledge

is to be acquired, and I have endeavored to indicate

the directions in which it lies, and I contend it should

be acquired by all who enter the teaching profession.

A TRACHER, if he is honest, must himself be always

a most attentive student. Teachers of our day take

away from the people a good deal more than they

give, for, as a rule, they always speak about faults;

some good qualities in man, too .- M. Gorky.

only faults they see in mankind. But there must be

sires to impart to others.

which we have made a few extracts:

WE hear a vast deal said about the beauty and difficulty of legato scales 1 pon the keyboard, but it seems to me that a word now and again upon the value and beauty of the staccato scale will be of value. The training which we get by many-indeed, most-of our etudes and pieces tends to strengthen the flexor, or contractile, muscles, while those feebler, but not less valuable extens r muscles and tendons, which lie upon the upper side of the hand, scarce get any training at all. Just try to grasp the common chord of C-major, C, E, G, C, then arch your hand to its utmost, and in a few seconds your lifting muscles will ache fearfully. Now that is why we get so little bright, crisp, dainty playing from our students.

To make a scale or passage staccato your fingers must rise and recoil from the key as if they had hit upon hot iron. This upspring is very likely to disarrange and dislocate the fingers, and soon you will be so out of the mechanical groove of the given scale that it will be uptorn by the roots like a forest where a cyclone has passed. Many players seem to think that to play the piano it is chiefly necessary to discharge an electric shock at the keys, and to let loose a whirlwind of stormy moods upon the devoted keyboard. This utterance of the daintiness and crispiness of the art is a wonderful relief to the more sustained and serious sorts of music.

Make it a daily practice to do your scales staccato as well as legato. Thus play the major and minor scale of the day, first like a series of quarters with quarter rests between, counting one second to the half, that is, set the metronome at 60 to the note and the rest, or bit of intervening silence. Now, after doing this several times, raise the speed to 63, then later to 66, and so on, not omitting one notch, till you reach 120. After awhile you may venture into the higher altitudes, and possibly may attain to 152 or possibly even to 208, though at this tremendous speed, you see, your notes being actually allowed to sound only one-half of the time of each beat, will be going at the rate of one-seventh of a second; that is, truly, not very fast tor a fluent legato scale, but it is as fast as the ear can apprehend a staccato scale teacher, by possessing an adequate knowledge of the as staccato. It would be equal to 14 notes in the subject of instruction of that subject which he desecond, by the legato method.

TONE-COLORING.

PERLEE V. JERVIS.

MANY beautiful effects in tone-coloring depend upon the ability of the player to give prominence to any voice of a chord at will. In many compositions melodic bits of the theme are often to be found in the inner voices of the harmony; these must be brought out or the clearness of the melody suffers. In Volume IV of Touch and Technic Dr. Mason has harmonized a phrase of melody, giving the theme to the soprano, alto, tenor, and bass in turn. After practicing this exercise with the finger staccato as directed by Dr. Mason, try holding all the notes and play the melody m.f., the other tones of the chord p. With the una corda pedal down, this is a lovely effect and one which is easily acquired after a few week's practice of the exercise as directed in the book.

SOLO-BUILDING

T. L. RICKABY.

FROM my studio-window I can see a large building in course of erection. The stone-cutters are shaping and polishing each block for the masons above. Each piece of stone must be cut into an exact shape and size, -not a fraction of an inch too short or too long, -as perfectly correct as hammer, chisel, rule, and level can make it. If by any means a block of stone

not properly finished should find its way into the builder's hands, he would at once reject it, knowing very well that the beauty and architectural effectnot to say safety-of the whole structure will depend entirely on the perfection of each individual block of stone he builds into the walls.

In the whole process I saw a valuable object-lesson for piano-pupils. Learning a solo is really building up a work which is to he of service and is expected to last a reasonable length of time. Each measure may be looked upon as a block to be shaped and polished by the chisel of patience, the hammer of repetition, the rule and level of self-criticism. One hundred separate measures learned perfectly are of no use. They must be properly combined. When each one fits into its place easily and in due proportion, the effect is a beautiful ensemble. And, as one ill-shaped, improperly-polished block will destroy the beauty of an entire structure, so one imperfectly-learned measure will spoil the effect of a page-if not of the whole composition.

The pupil is the stone-cutter as well as the stonemason, and must see to it that his work in both capacities is just right. To paraphrase an old proverb, he must: "Take care of the measures, and the solos will take care of themselves."

THE TEACHER'S PERSONALITY IN BUSINESS.

J FRANCIS COOKE.

PLUTARCH commenced his life of Pompey thus: "In his youth Pompey had a very engaging countenance, which spoke for him before he opened his lips. Yet that grace of aspect was not unattended with dignity, and amidst his youthful bloom there was a venerable and princely air." Had Plutarch lived in this twentieth century he could not have found a more pregnant manner of expressing the force of personality in business. The world judges every living soul exactly as the individual's mode of living coincides with the universal idea of justice. It considers your morals, your intellect, your will, your tastes, your behavior, and your clothes as much in music as in any other calling. These attributes are the features of your personality by which the world recognizes you from other individuals. An engaging personality is of incalculable advantage to the professional man and especially to the teacher. He is brought into actual contact with his patrons at every lesson, and his livelihood often depends as much upon his personality as upon his ability. He is unlike the newspaper editor, or the manager of a great mercantile enterprise who can control his affairs from his private office with the assistance of capable representatives and whose success depends, not so much upon the personal impression he makes upon his business visitors, as upon the excellence of the conception and execution of his business campaign.

The musician often makes the mistake of believing that personality is a combination of affected manners and good clothes. The teacher sometimes feels that it can be manufactured at a moment's notice and cast aside when the disposition so directs. It is probable that, from lack of simple sincerity, he suffers much. When one considers any business proposition, if one is level-headed and endowed with common sense, it becomes natural to attempt to penetrate any possible hypocrisy or pretence. Your personality is what you really are. This is only another way of saying that right living mentally, physically, and morally is absolutely indispensable to the success of the present-day musician.

Only a few weeks ago a young New York musician of acknowledged great musical ability committed suicide, confessing that his unfortunate personality had made success impossible. Is it not reasonable to suppose that when a pupil is considering the selection of a teacher he will naturally avoid any instructor known to be immoral, dishonest, slovenly, surly, cynical, irritable, hypocritical, or indifferent? Young teachers often hear the expression, "he is a good business man." An attractive personality makes at least three-fourths of a good business man.

A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copy, 15 Cents.
Foreign Postage, 72 Cents.

Liberal premiums and cash deductions are allowed for obtaining

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe

In leasters is disagrenous, and we are not responsible for its sales of DSCONTRUMACCH—I you wish the Journal stopped, an explicit continuous all intreasurage must be partial. REMERVAL—No except is sent for renewals. On the wraption of the partial stopped in the partial stopp

THEODORE PRESSER, 1708 Chestnut St., Philadelphia, Pa. Entered at Philadelphia P. O. as Second-class Matter. COPYRIGHTED 1901, THRODORE PRESSEE

THE Guildhall School of Music, of London, which is under the patronage of the Corporation of the City of London, has announced classes for the training of music-teachers, and placed the work of instruction in the hands of Dr. F. G. Shinn, from whose recent address on the subject of teachers' training a few quotations will be found on another page. This new departure, although possibly a radical one in the work of music-schools, is an important one, and should work for the benefit of the profession as well as the cause of music-education in Eugland. There is no reason why such classes should not be carried on, and every reason why a teacher who means to do good work should seek the help of such classes. It is merely applying to music-education the methods in use for preparing teachers for the work in the public schools. No report is at hand giving information as to the standard required for entrance into this class. It is to be hoped it will be sufficiently rigid to compel those who want the advantage and the prestige of a course in musical pedagogies to do more thorough study in those details that make thorough musicianship.

THE Musical Standard, of London, has an able editorial on the want of enthusiasm among musicians, calling attention to the fact that too small a proportion of professional musicians are seen in an audience gathered at concerts. This condition obtains here in this country also. Teachers, singers, and players easily excuse themselves on the score of being too busy, or of being tired out hy a long, hard day's work of teaching or practice. Doubtless these claims are just in many instances, yet we are inclined that the teacher, who has had a full day's work or the pianist or singer who has practiced faithfully, will find a restful stimulus in attending a concert given by an artist of high standing. Altogether different faculties are called into play when one listens to an art-performance from those demanded in following the work of a punil or in one's own practice. Two other reasons may be given; the first, that every musician needs to hear the master-works played by a masterhand or sung hy a singer of the first rank. One may play them himself, may even have memorized them thoroughly, yet he has only his own view of such works. Surely that is not sufficient! The power of great works is not limited to what it conveys to one's own mind. Each one of us needs to have the benefit

of another's understanding. We read our Shakespeare at home, but we go to hear Booth and Irving; we read Cyrano de Bergerac, but we want to know what Coquelin and Mansfield make of the character. We may play Beethoven, we may study diligently, but we need to know what the great players of the day make out of these master-works. Another point is that unless one attends concerts much of modern music must remain more or less a sealed book to us. Music of the present day has a message for us; and, to descend to a lower plane, modern piano-technic has victories to display. The teacher, the player, and the in his eternal tempest? singer need to hear often the classics, and to keep in touch with modern music and advanced technic.

IT is a nice matter to distinguish between a rut and a specialty. Specialism is an imperative need of the intellectual life in our times on account of the expansion of knowledge. The piano is a specialty,nay, music itself is a specialty; yet within this specialty of a specialty there are subspecialties. Take a few instances to make this clear.

Paderewski, though great in all manners of playing, is greatest in the lyric style, d'Albert, though great in all manners of playing, is greatest in delivering the dignified, the masculine, the complicated. Madame Bloomfield-Zeisler, though a complete pianiste, cannot be said to be as happy in the "Emperor Concerto" of Beethoven as she is in the "D-minor" of Rubinstein; while Madame Carreño, though a comprehensive pianiste, is not so successful in dainty work as she is in huge, colossal concertos and frightfully difficult rhansodies.

In the smaller world of the average planist and piano-student, there must be this same proportion. One must study all styles, yet may be permitted to have one favorite manner. If you like to play nocturnes best, that is well; but you must practice marches and waltzes, and concert-etudes also. If you have, as is not so likely, a strong penchant for Bach, you must try Chopin; if Beethoven is your heloved master, you must not neglect Liszt.

It is a matter of inquiry among many concertgoers why pianists consider it necessary to improvise, or appear to improvise, more or less elaborate preludes and modulatory passages before and between the various numbers of their programs. It is not done by other instrumentalists, and why the custom obtains among pianists remains a mystery. We have heard no satisfactory arguments in favor of the practice, while, on the other hand, many valid objections may be urged against it.

For instance, the listener, after being forced to hear a pianist winding through a lahyrinth of intricate passage-work is hardly in the frame of mind to properly appreciate the delicacy of a necturne of Chopin or a fantasie-stück of Schumann,

A program should always he arranged with due regard to key-contrast and tonal balance. If such be the case, modulations between the numbers are decidedly out of place, inasmuch as they tend to detract from that very sense of tonal contrast, designed by the compiler to he conveyed to the listener. so scrupulous as to modulatory passages between program-numbers, are prone to he utterly disregardful of the principles of modulation and key-balance in their own compositions, often piling theme upon theme and tonality upon tonality with kaleidoscopic

THE business of music is to he beautiful. Do not let that seem a dull and prosaic term for it. Some years ago an American university professor paid a visit to Alfred Tennyson, at his home in the Isle of Wight. Being a little in doubt as to where the house was, he asked a passing farmer for the residence of Tennyson, "Tennyson," said the farmer. "What is his husiness? Oh, yes; the queen's verse maker."

Art has certain legitimate functions which we have a right to demand of her, and these are as regular soul,

and obligatory as are the regulations and demands of commercial life. The business of music is to be beautiful; but mark there, What is beauty? Those who confound the term beauty with the term cuphonu prove nothing but their own narrowness of vision. What should we think of an art-critic, who demands under pain of his ban, that no picture should contain colors which could be classed as dark or intrinsically unpleasant, not though it be needed to paint brigands. a volcano in eruption, the massacre of St. Bartholomew's Day, or Vanderdecken, the Flying Dutchman,

Pain and unrest are ingredients in all life so far as we now perceive it; and so music must have harsh sounds, complicated dissonances, and perpetual change.

EVERY earnest teacher and every ambitious student of music should be a careful reader of at least one of the periodicals devoted to educational, art, and scientific progress, such as The Outlook, The Independent, The World Review, Journal of Education, or some one of the higher class of monthly magazines that make a specialty of discussions of questions connected with progress along the lines mentioned above. To be up to date, in anything but a smart sense, one must keep in touch with the spirit of the times, and a good place in which to see that spirit reflected is the best class of periodical literature. The activity that distinguishes one phase of human life is certain to affect others. It is not that to-day shows preeminently a spirit of commercial expansion. That is only one phase. The mind of man, his ambitions, his strivings, are expanding, and it is not one field alone that can contain his expansion. If one man is aggressive, pushing, alert, and vigorous, he will exert an influence on his neighbor. Musicians and musicstudents must eatch the spirit of the times and be led by it. Keep, then, in touch with the streams of thought and action as shown in our best magazines.

How often one hears the inquiry: "With whom are you studying?" The query is all right in its place, but it would be better for pupils if each would ask himself: "How am I studying?" The teacher is an important factor, but the pupil is a more important one. The principle of self-examination is invaluable to the pupil who is earnest about making progress. The teacher may help in this by impressing upon the pupil the necessity of keeping track of his own work. The result of such effort is a more rapid reaching of the stage of independence.

EUROPEAN industrial journals and the general newspapers and reviews speak of the "American invasion of Europe" with all kinds of industrial appliances, in many respects far superior to the product of European factories. American musical journals tell of the "European invasion" of pianists, singers, violinists, teachers, conductors, etc. Perhaps it is a case of "turn about is fair play." American piano-makers will hunt through Europe for a new pianist to exploit. The money spent in one year on foreigners would educate a number of highly-talented young Americans Moreover, curiously enough, many pianists, who are in music, and from the number would likely come as large a proportion of great players as are secured from

> Music is frequently a most helpful safety-valve for the heart. Often the collisions of life arouse painful agitations, and the stress of temptation is like the pressure of a high-heaped wall of water, against a bank too weak to resist it. At such moments of "storm and stress" to pour one's feelings into a few furious fortissimos, to rush over a few uneasy diminished sevenths, or to plunge into a maelstrom of agonized dissonances will "rid the bosom of that perilous stuff that madness is made of." How exquisitely Dr. O. W. Holmes has touched upon this idea as to the moral helpfulness of music! The piano may be a precious lightning-rod to many a troubled

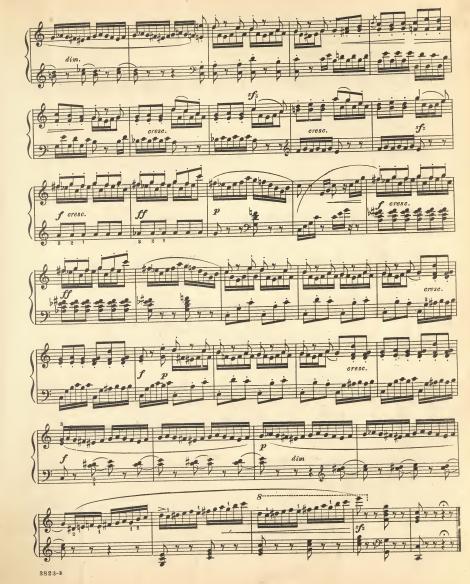
No 3823

SPINNING SONG.

"Schnurre, schnurre, meine Spindel, Dreh' dich ohne Rast und Ruh'." (E. Geibel ..

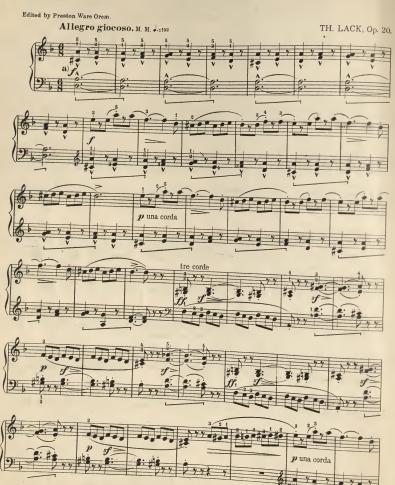






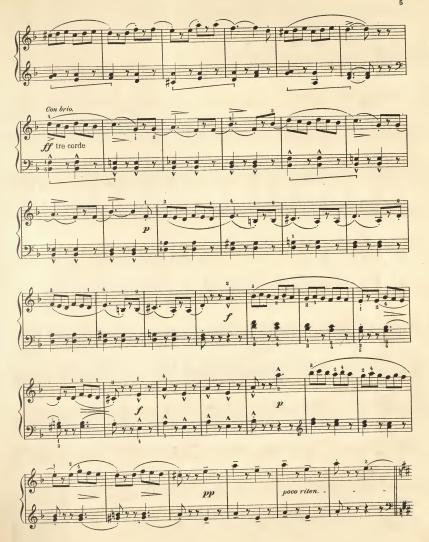
Nº 3784.

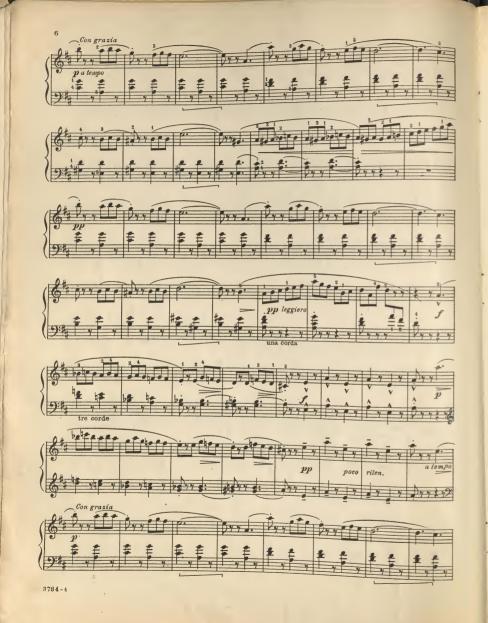
TARANTELLA.

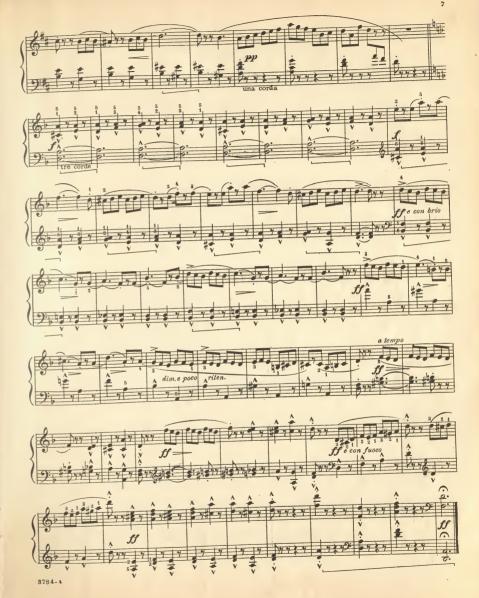


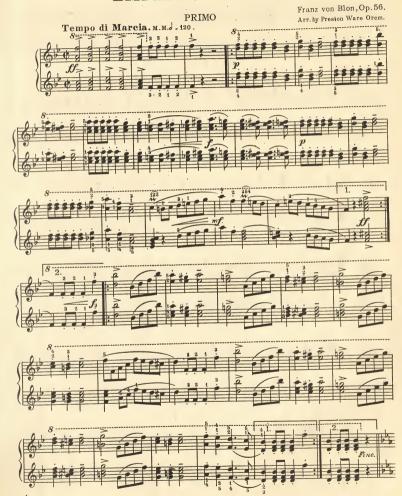
a) In the proper rendition of this piece, the striking dynamic contrasts and the various rhythmic effects must be accurately observed throughout.

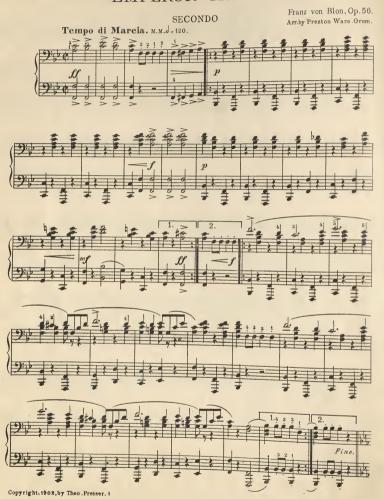
Copyright 1902 by Theo. Presser. 5.

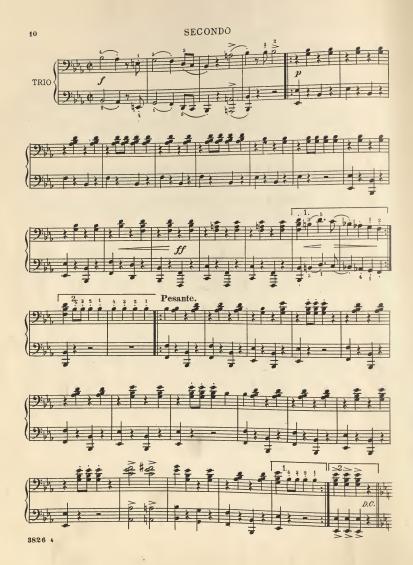


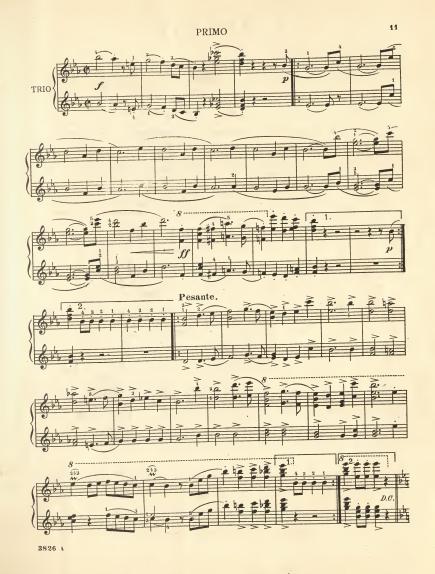












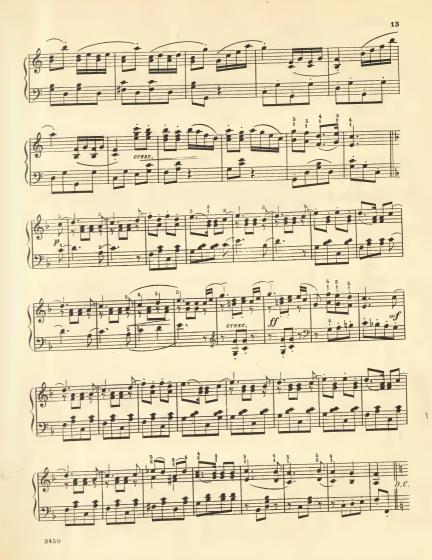
Nº 3450

A MAY DAY.

F. G. RATHBUN.



Copyright, 1901, by Theo. Presser.

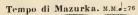


To Master E. L. Taylor.

HUNGARIAN FANTASY. MAZURKA CAPRICE.

S. SCHLESINGER.





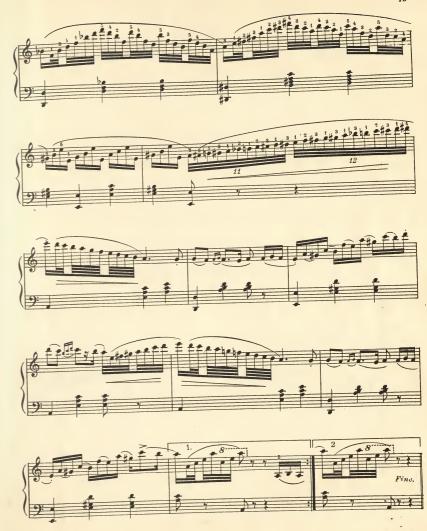






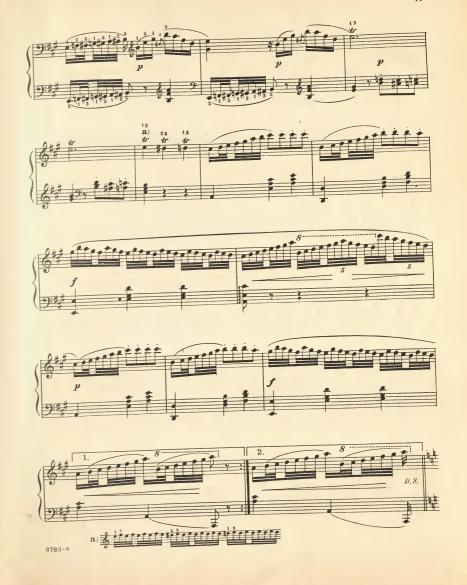


Copyright .1902, by Theo. Presser.6.



3783-6





To Miss Babette Straus.

A LITTLE SONG.



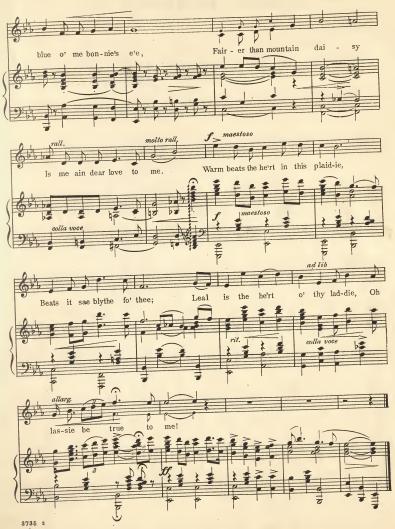
Copyright 1902 by Theo. Presser. 2.



3808.2

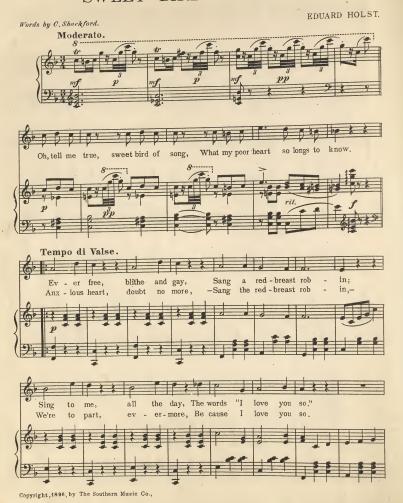
Oh Lassie, Be True to Me.

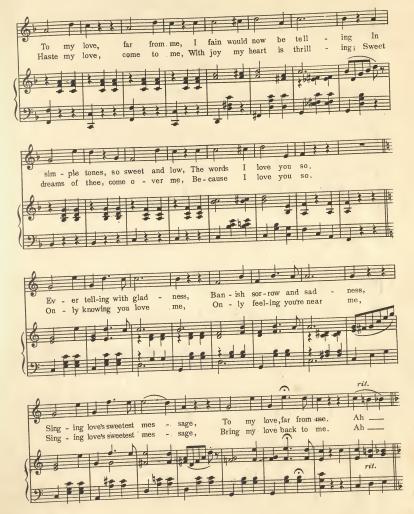




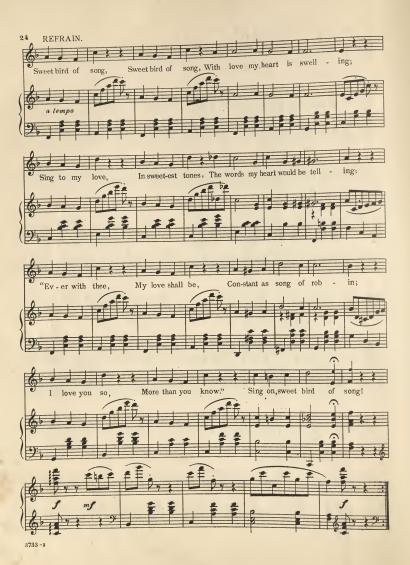
²² Nº 3733

SWEET BIRD OF SONG.





3733-3



Wocal Department Conducted by H.W.GREENE

DOOK NOTE

Press which deserves more than a passing notice in this depart-

ment, is Mr. F. W. Wodell's volume on "Choir and Chorus Conducting." It is by far the most complete and orderly presentation of a most important subject extant. Mr. Wodell has not contented himself by dealing with the matter in the abstract, but has given searching attention to details, and in a way that must interest and benefit not only the choirmaster and conductor, but every member of his choir or chorus.

or enorms. Especially should singers, none of whom can ignore the value of good part-drill, study Part IV of the work, which deals directly with the technic of the man with the voice; but it is useless to particularizes. Students of singing will find upon every page of the book things they should know and reasons why they should know them—Vocal. EDITOR.

What is a club? Perhaps better
HE CLUB. expressed: What isn't a club? Anything from a stick of wood to a great

political fulerum. The betweens cover every species of activity in religion, seience, art, and society. There is even a Suicide Club, which was installed as a competitor of the Thirteen Club, the claim for superiority being definiteness and despatch in creating vacancies for new members as against the slow and uncertain work members as against the slow and uncertain help and comfort when one contemplates his obituary notice. Obviously that feature has not been overlooked.

"Why do you belong to so many clubs?" said Jones to Smith. "Surely you can't live at them all." "No," said Smith to Jones; "but I can die from them all." This transient, but gratifying distinction is included in and covered by the membership fee and dues.

Now, however, we are concerned about musical clubs; they are really worth talking about. Even here we are confronted with a diversified group of subdivisions. There are Schubert Clubs, and clubs bearing the names of every great composer who either preceded or followed him; and, then, instruments enjoy a share of the distinction, from a mandolin club to a brass band, which is only another name for those aggregations of talent which are bent on giving force to the axiom that "In union there is strength." There must also be considered the different objects of musical clubs: some organized for the purpose of honoring a great composer by doing his works. This is often a doubtful compliment; the doubt, however, is not in the compliment intended, but in the execution of the work. Others organize for purposes of gain, such as Glee Clubs,-what sarcasm can be concealed in a name!-and there are other musical clubs, the objects of which are purely social or fraternal even though they enfold themselves within the mantle of the Muse which is only borrowed for the purpose of giving distinction to their functions.

Some people seem impressed with the idea that as and true stories are exchanged, collaborated with, and elaborated upon. Others, that it is a practice emporium where young or budding singers can work off their experience penances. Still another group view the club as a respectable saleft, inwardly conscious that they have been shelved by the world at large, but insist that their receipt for dues privileges them to inflict the lateat embers of the dying flame upon their associates. Unhapply, too, there are those who view the music club as a sort of clearing house for grudges, and the exchanges follow the scriptural

A BOOK fresh from the Etude suggestion "an eye for an eye and a tooth for a tooth."

I am aware that many musical clubs exist and under pleasing and suggestive captions; the motive and not the name contains the germ of value, and I would like to infuse a spirit of reform into those who find, upon reflection, that reform is needed or possible.

Perhaps the best way to accomplish this is to give a brief description of a really excellent dails which may serve as a model. I had been promised by the president some data as to the details of management, which, not arriving at the time of going to press, cannot be included, but three seasons' programs follow, and indelest a clear understanding of the musical trend of the period, and show that the motive of the officers is to stimulate thought and bring the members into touch with much that is vital to the uplitting of the lover of the art.

Season of 1899-1900: Oct. 1st, Paper on women's musical clubs. Nov. 1st, Paper, Musical descriptions of nature. Nov. 15th, Subject, Program-music. Paper, Anecdotes of opera-singers. Nov. 29th, Paper, Development of the orchestra. Dec. 13th, Subject, Christmas-music. Paper, Old English carols and customs. Jan. 10th, Subject, Songs and legends of the sea. Paper, Sea-myths. Jan. 24th, Subject, Rhythmic illustrations. Paper, The psychology of rhythm. Feb. 7th, Paper, Contrast between the romantic and classical schools. Feb. 21st, Subject, Child-life. Paper, Musical prodigies. Mar. 7th, Subject, Love and wedding music. Paper, Loves of famous composers. Mar. 21st, Subject, Characteristic music of nature. Paper, Influence of environment on the composer. Apr. 4th, Subject, Witches, elves, and fairies in music. Paper, Fairy-tales set to music. Apr. 18th, Paper, Musical characteristics of the songs of to-day. May 4th, Subject, Spring. Paper, A collection of spring notes (presumably musical notes).

Season of 1900-1901: Oct. 24th, Paper. Musical impressions of past year. Nov. 7th, Subject, Shakespearean music. Paper, Music in the days of "Good Queen Bess." Nov. 21st, Subject, St. Cecilia. Paper, Dryden's ode to St. Cecilia. Dec. 5th, Subject, Dedicated to Mars. Paper, Martial music in history. Jan. 2d, Paper, Sidney Lanier, poet-musician. Jan. 16th, Subject, Antique and modern dance-forms. Paper, Evolution of the dance. Jan. 30th, Subject, Manuscript day. Paper, Characteristics of living composers. Feb. 13th, Subject, Dramatic music. Paper, Musical declamation. Feb. 27th, Paper, Famous musical critics. Mar. 13th, Subject, Musical eccentricities. Paper, The relation of sound to sense. Mar. 27th, Subject, Classical and popular syncopation. Paper, Syncopation. Apr. 10th, Subject, Composers we have known. Paper, Personal anecdotes. Apr. 24th, Paper, Royal musicians. May 8th, Subject, Birds, bees, and flowers. Paper, Nature studies.

Season 1801-1802: Oct. 30th, Paper, The office of the critic. Nov. 13th, Subject, Schumann. Paper, A Psychological study of Schumann. Nov. 27th, Subject, Night-music. Dec. 11th, Subject, Verdi. Paper, The three spochs of Verdi's life and work. Jan. 8th, Subject, Grieg. Jan. 22d, Paper, Memory-day. Feb. 5th, Paper, Manis and morals. Feb. 19th, Subject, The modern French school. Mar. 5th, Subject, Dramatic music. Mar. 19th, Subject, Music of the present day. Apr. 23th, Subject, Greman composers since Wagner. Apr. 30th, Subject, Folk-music. May 14th, Subject, Hansel und Gretel.

The above list is certainly most commendable, and is worthy of imitation on the score of the originality of subjects and the admirable system of presenting

them. It reveals how closely music is identified with every phase of life and thought. It is not possible for the thirty members to have assembled for the consideration of such topies, all of which were treated and illustrated by the members themselves without being deeply impressed with the dignity of the pursuit and resources of the art of music. The name of the society is the St. Cedila, the president is Mrs. McKee, and its location, Staten Island,

The Vocal Editor will be pleased to receive programs from other clubs.

GADSKI'S GOSPEL OF RELAXATION.

In a recent issue of a New York paper some valuable remarks are made by Madame Gadski, the popular soprano

of the Metropolitan Opera Company:
First of all, be natural. I take it for granted that
you know hov to sing—that is, have learned the musical part of singing—and that now you want me
to give you something of the physical part of it.
Therefore, I repeat, be natural.

THE FACE.

Smile, he pleasant, laugh, if you can, and use your eyes. You are not going to kill some one. You are not intent upon some dreadful deed, and yet, I assure you, many young ladies look that way as soon as they begin to sing. I have watched amateurs with lovely faces, and have wondered what could have changed them from the cordial, pleasant ladies who had just been talking to me to the tense, stern, tragic ladies who were singing to me. You can sing just as well when you look amiable as when you look tragic. There are certain difficult cadenzas that need a certain figure and movement of the head that even a great artist in acting will have to give, but she will make the expression on her face natural, and not as if she were running at you to frighten you. It is really unpleasant to watch anyone sing in this way.

unpleasant to water anyone sing in this way.

Now that is exactly where that person is wrong.

No singer needs to make faces at alt. The more natural her face in its expression, the sweeter her voice will be and the less casily will it become tired. A singer must open her mouth very wide, and often twist it a little at the corners, but she can learn to do this without a bad effect, and you who know the musical part of singing should learn this physical part at once.

Don't take the song you are singing too seriously If it is dramatic music, well and good; be dramatic But there is no use of making yourself look ugly at the same time. Then do not fix your eyes with a stare on nothing and keep that stare up throughout the whole song. Look at the people you are singing to, look at your music, or, if you have none, look down at the accompanist, and then at your audience, all in a natural manner, as if you were talking. Don't get excited over your high notes and the runs, because if you do you will not do them half so well, and your audience will see what an effort it is for you to singand they will not enjoy it as much. I saw a young girl sing to a roomful of people once, and she looked at one and another in the audience and smiled, and sang each word with its meaning. When it was over everyone was delighted, and they applauded and cried brave until she had to sing again and again. Now that young lady did not have much of a voice. It was simple, very sweet, and not highly trained. But she had learned how to use the little she had, and the fact that her audience was swept off its feet because of her naturalness and simplicity made me think very seriously how tired an audience must get of tense distorted muscles and staring eyes.

Now, do you know the best way to get rid of making ugly faces when you sing? Behind your piano have a mirror put, and whenever you practice look at yourself in the mirror. You will not like your looks when singing, and so little by little you will learn to smite and to nod your head and to give a meaning to your words. This is what everyhody should do when beginning to sing. If you have been singing a long time and have never done this before, then try it at

the mirror singing.

THE BODY.

Now, as to the body. Don't stand as if you were a soldier on parade. Don't stand as if you were waiting to be shot, with your shoulders drawn bigh and your hands twisted together and your arms behind your back. Don't sway your shoulders far back. Don't throw your head so far hack that it gives a strained look to your throat. Don't swell the muscles up in the neck and over the chest. Be natural in your pose. There is no more reason why you should take on a strained, tense, attitude when you are going to sing than when you are going to dance, to play the piano, to ride a wheel, or paint a picture. You may say that you are not conscious that you are standing this way. The trouble is you are too con- A VOICE-MIRROR.

You should stand before that mirror a while longer and learn how to sing with your bands drooped loosely in front of you, slightly clasped, and the throat and head and shoulders in their usual positions. You will never get the best effects from your voice if you take a tense attitude while singing or if you keep your muscles strained and your nerves tense.

RELAXATION.

What the doctors call relaxation must come, and when you relax you will feel very fatigued. Whereas if you had sung as you walk or stand you would have no fatigue at all. Then the voice does not flow so sweetly when the muscles of the voice are drawn tight, and the chest does not give out its best tones when you have squared your shoulders too far back. If you feel yourself inclined to take this position, just give to yourself one moment's thought while the accompanist is playing the opening chords and "let go" all the muscles of your body. Move the shoulders up and down until you shrug them into their position. Let the arms droop down, and in an instant all the tenseness will be gone from your body. Teach yourself how to let go of your muscles. You don't know what an excellent help it will always be to you, not only in singing, but in everything else.

A man said to me once when coming from a concert: "I think i shall have to run around for about a mile to loosen myself up. I am all tied up. I sympathized so with the lady who was singing that I found the muscles swelling out on my throat as they did on hers, and my hands were clutched just like hers, and now I am so tired that I will have to do something to get myself out of this condition." So you see, such singing, no matter how beautiful the voice, does not have the best effect. When you sing you want to smooth down people, to make harmony, to entrance or delight one, but you do not want them to get their muscles tied up because they sympathize with your physical attitude.

POSITION.

It is impossible for the concert-singer to take any other attitude than the conventional one, I suppose, holding the music in one hand, and looking out at the audience. But the singer in a private house or in the family circle, if she feels she cannot stand quietly and yet naturally, may take some attitude which will give her an easy pose. For instance, she may put her arm on the back of a chair or lay her arm across the piano and lean a little against it. These things will help her to keep an easy position.

HOARSENESS.

If you find that you cannot sing even one song through without getting a little hoarse or the throat getting tired, then you have not learned to place your voice rightly. Go to a teacher and see to it that the tones are properly placed before you sing much. There is something wrong if you get hoarse. A properly-placed voice, used naturally, should last through some very long and hard singing without showing the least sign of fatigue. Think of the professionals who excellent technic; and looked forward expectantly. are on the stage the better part of three hours an

It takes a good teacher properly to place the tones a good teacher how to place the tones, and then you will be on the right track and can go on slowly by yourself, if you are not going to study for a long that appear in songs sung by church-singers.) time. But if you go on singing with the tones you will have no trouble.

thought of buying a phonograph to be used by his vocal students as a record of their voices and as a test of progress. This was found to be impracticable because of the fragile character of the phonograph of that time, and the fact that it does not really picture timbre, without which a voice is of little artistic beauty or value. It still remains exceedingly important that a singer should be able to hear the voice, and a very simple mirror for it is at hand, quite undreamed of.

If you would know whether the tone is pure and free, and of just intonation, place your foot upon the right-foot pedal, then sing. The piano will ecbo what you have uttered. And you will be surprised how it will tell bow strong is the tone, how pure is the tone, how correct in pitch. This is effected by a marvelous law of nature, viz.: the law of sympa-

thetic vibration. This law is that whenever a sound is made, everything which has the same rate of vibration-that is, the same pitch-must oscillate or vihrate in response. All the wires of the piano being free by the holding up of the dampers in pressing down the right-foot pedal, every sound which you utter is caught up and that is, varies from tone to tone,-they will sound minuendo. Notes of equal value usually had pretty together and cause a tremhling, jarring dissonance. If the tone be weak and smothered, you may imagine deceive you. If the tone be loud, pure, just, the piano will assure you of that fact, and attest it by an uncontrovertible proof. One of the greatest of stumbling-hlocks in the way of the singer is this sounds emitted.

EXECUTING VS. SINGING.

be, and in which they roh me of the pleasure which to make us feel the emotions of the song. The I have a right to expect when I listen to singing. The singer is hampered by the added factors of melody, first, discussed in that issue, was in singing songs of rhythm, and articulation on various pitches, but his an unemotional character, in which the melody of technic is to overcome these difficulties, not to show music and the expressive powers of the singer are how he overcomes them. I would know every word, held down to the low level of descriptive or narrative every picture, in a text, and work out every phase work. The second is unemotional singing, which is, of its emotional range, before I would attempt to sing it strikes me, a most common fault. In connection it in public; and then I would not be satisfied until all with this I will relate an incident.

and pulpit orator; the organist is a thorough muin this case, artists, of reputation as concert and tail in working to the climax of the song.

The anthem was pleasing and the hymns were well rendered. Later came the star number, a solo by the promote power in emotional singing, and that singers soprano. I had heard this singer in concert, and had been pleased with the purity of her voice and ber

The prelude on the organ told me the solo was to

once and see how you look when you see yourself in evening and never know what it is to get boarse, up- be Coenen's "Come Unto Me," a difficult song, and sustained work, and a fine sense of proportion in of the human voice; but until you have learned to do tone-values. The opening recitative might have been this I advise you very strongly not to try your voice played on the organ. In fact, I think the organist, long. It will not take you very long to learn from as a better musician, would have made more out of it. (For example, the recitative passages in some organ-works are usually hetter played than those

The invitation: "Come unto me" was delivered in wrongly placed, which is evidenced by the boarseness, such an indifferent tone that I wondered if the singer then you will ruin your voice and you will get worse could have any idea as to the way in which such a instead of better. Do not take medical remedies for sentence had been delivered by the Master. All the it. Learn of Nature what she wants you to do, and pleading, all the promise of the words was missing. It was dead, empty sound. The rising of the pitch in the next clause, "all ye that labor, and are beavy Some years ago the bead laden" was accompanied with a crescendo; and the of a leading conservatory final clause, "and I will give you rest" was carried out to a triumphant forte. So it was through the recitative. Not one trace of emotion; everything delivered along the lines of the cut-and-dried rules of crescendo, diminuendo, ritardando, and accelerando of instrumental playing of the most mechanical type. I thought: "What is the use of having words when all their great possibilities of portraying feeling are passed over in vacuous ignorance." Language has been called a means of concealing thought. Some singers seem to think words a good medium for delivering a tone, but not to convey feeling. For my part, I would rather hear one of Sieher's, Rossini's or Righini's vocalises sung to a vowel or the Grün syllables, as the words of a song with their possibilities unrealized.

In the song, the narrative words "I heard the voice of Jesus say," and what he said, "Come unto me," were delivered with the same quality, same style, same execution. Can that pass for singing with reasonable persons? "Weary and worn and sad" had the same tone-color as "I found in Him a resting place," the only difference being in power. Is that good singing? A rising passage was usually given crescendo, no matter what the nature of the thought; returned to you. Thus if any one is changeable,— conversely, descending passages were generally dimuch the same stress of voice. No attention was paid to those little subtleties of speech by which the relait to be strong, but this piane-voice-mirror will untive values of the various words are indicated, and which bring out the thought. As a result, the singing was on a dead level.

My plea is that singers sball learn the text of the songs as thoroughly as an elocutionist does the readmisapprehension as to the actual quality of the ings he expects to give. When we hear an elocutionist or an actor we expect to receive more than art. That alone is the shell of truth. It may arouse In the March number of THE admiration, but it cannot arouse the better emotions, FIUDE I mentioned two points those that are springs to action. So the singer's art, in which singers offend against the beauty of voice, may please the critical faculty, my ideas of what singing should the sensuous side of our nature, but more is required that speech could do my singing should do, and much I attended service in a prominent church in an more. Observe that the meaning of every word, not eastern city. The congregation contains a large pro- in itself, but in relation to the dominant idea of the portion of the wealth and culture of the place. The line or sentence first be apprehended, and then the appointments of the church are superb. The minister larger view of that line or sentence to the whole idea has a reputation throughout the country as a thinker of the stanza. Carrying out this principle of proportion, each stanza must be valued according to its sician; the choir is, perhaps, that best combination, contribution to the whole effect of the song, which a small chorus of picked voices, with four soloists, demands a fine appreciation of the worth of every de-

> I want to ask the singers and the teachers who may read this to select songs with texts that shall strive to give out a faithful picture of the songs. It is worth much study to deliver one song in a truly artistic way, and it cannot be done if the singer simply executes notes, etc., and does not, in his sing

added value of the musical setting.—"The Outsider." laying down no "rules for a career," as they are ab-

In the musical profession GETTING SINGING there is a peculiar violation of correct business principles LESSONS FOR which ought to be reformed NOTHING.

practice of asking music-teachers to "try voices" and express opinions as to register and quality, and the cultivation needed to correct defects, all witbout paying a single penny therefor. A half-hour or more of the teacher's time is taken up, and all he or she gets for information given-often of the highest value to the pupil-is a pleasant "thank you" and a polite good-day.

It may be urged that the teachers are at fault, that they should make rules or possibly organize a "trust" to protect themselves. But we say no, it is the people interested who are to blame—the friends, relatives, acquaintances, "backers," "angels," and what not, constituting the "entourage" of the pupil, who are to blame. They, or most of them, are people of the world, they know or ought to know what correct business principles are, and they should not lend themselves to such practices. Oftentimes the teacher is overwhelmed by the brilliant showing of the pupil's social standing, or he or she is placated by a letter from some "particular friend," or else he or she is paralyzed by the solemn repetition of some "big for its own sweet sake, and respond through all their names." In any event, the pupil lends herself very willingly to the "scheme," and permits herself (it is usually herself) to be dragged from one teacher to the principles of technic. another until she bas "cribbed" information enough to get along without any teacher at all for six months or a year.

We are aware that some professional or quasiprofessional people hang out the enticing legend: "Examinations free"; but it must be borne in mind that it depends very largely upon what a person deals in, whether that person's time and expenditure of vital force may safely be given for nothing. An optician, for instance, may find it to his interest to make examinations "without charge," and so may a dentist or a "complexion doctor," but the vocation of a music-teacher is particularly trying to the nerves and exhaustive to what is commonly termed "vital powers," and hence the exercise of such a vocation should not be reckless in the expenditure of mental and physical effort, and prospective opera-singers who draw near in the guise of possible pupils should not expect to profit by a half-hour of this valuable time without giving a "quid" for the same .- American Art Journal.

I AM frequently asked: TO YOUNG WOMEN "If a girl should come to you for advice, before be-WHO WANT TO ginning to study for opera, SING IN OPERA what would you tell her?"

I am asked that question by apparently sane people who would laugh at me scornfully and justly, if I were to say to them: "Your plants,-they look very well indeed; all your varieties of ferns and palms and orchids and garden roses, and your trees and vegetables, look well. Tell me, what you do to them to make them grow?" They would tell me that one plant needs much sunshine, and another but a little; that one needs great care, and another needs to be nearly let alone; that one must be watered weekly and another daily; that some varieties need cold weather, and others die because of it. Yet they say to me: "How do you make a talentea girl success-

Every girl of talent has her own road to success Therefore, I can never say what that road is for girls. But I can, perhaps, help them to find it. There are some things that all girls must have or must cultivate who wish to become great singers. Suppose that a girl has great natural ability, and a good temperament,-an illusive word, but a necessary qualification,-there are four things she must have to insure success, namely: intelligence, diligence,

ing, reveal what the poet wrote in the text, plus the memory, and a good master. In writing this, I am surdities to consider. Such rules are impossible of application, and are never asked for by a girl who intends to win success at any cost. These four suggestions are merely hints to the girl who has ability and boundless determination. She will understand instanter: We refer to the that what I am now saying to her insures nothing whatever, but will simply help her not to make certain mistakes in her work,-mistakes that often take years from one's usefulness as a singer, and seriously, if not permanently, injure the voice.

THE ETUDE

I admit that the first qualification I have mentioned is difficult to recommend. It is embarrassing to say to anyone: "Become intelligent." But, to succeed in music, a girl must bring intelligence to her work. It is not sufficient that she be gifted and enthusiastic,-that mistake is too often made, and the result is bitter disappointment after years of misdirected effort .- Lilli Lehman, in Success.

A TRIFLING incident NEGATIVE CRITICISM. for a preachment. We

were at a concert together, my friend and I; he, a man with some pretensions to musical taste and culture, and with a more or less extensive knowledge of the vocabulary of musical terms; I, simply one of the great company of common folk who love music emotional nature to its mystic power, yet who have but small acquaintance with the laws of barmony or

We bad just been listening to that sweetest of arias from the greatest of all oratorios-the "Messiah"-that strain, "He was despised and rejected of men," which seems to bring one into the very presence of the Man of Sorrows and show the grief-marks on His troubled brow. It was exquisitely rendered, I thought; and, with the tears which I could not repress yet in my eyes, I turned to my friend to share with him my enjoyment of song and singer. But to mistakable frown, and to my eager words of appre- heroism. ciation and delight he answered loftily, as one might speak to a thoughtless and unreasoning child: "Well, I'm glad you liked it! I thought it was miserably done. The attack was weak, and the tones were not sustained, and the phrasing was slovenly, and _____," But how much more he would have said, and what, studying to express what he finds in a song.-L. D. I do not know; for I turned away and settled back in my seat that I might not be obliged to listen, indignant that I had beard even so much.

Now, I make no doubt that my friend is entirely correct in his criticism. I cannot controvert a single point. Probably it is all as he has said. I only know that he has spoiled both song and singer for me; that he has thrown the proverbial "cold water" upon the glow of my quickened emotions, and shocked them back into an apatby and deadness from which there is no resurrection during the rest of the concert. And in my beart I cherish a sense of injury done me, and a blind rage against him who has so treated me. What right has be to spoil my music? Who gave

him warrant to clip with the scissors of his arrogant criticism the wings that were bearing me aloft away from life's littlenesses and tawarinesses? Why should he come tramping with his hobnailed boots of technical fault-finding across the flower-beds of the gardens of my soul until all my tender blossoms of feeling lie crushed and dead? How has he helped What has he given me in place of that which he took away? "The truth," you say? But is it a truer truth, or a more helpful and inspiring truth, than that which the singer sung to my heart? And is it necessary always to know all the truth? May not one delight in the fragrance and loveliness of a rose unless and until he has discovered by mathematical measurement that every leaf and petal is of exactly the proper form and dimensions? Or must he turn to the wall the picture which has interpreted to him the meaning of art, because some sapient

critic avers that in the paintings of a certain stump in the foreground the artist used Van Dyke brown, whereas a true knowledge of technic would demand the working in of burnt amber?

And so I fret myself, in an indignation more or less righteous, through the whole evening, until the last number on the program is rendered; and then we go away together, my friend and I-he prattling n in a quite superior and altogether contented fashion of the defects and shortcomings of the performance; and I hearing his words only as those of an irritating dream, pondering upon the thought that I have sel at the head of this paper—the exceeding scanty value to anyone, in any way, of a purely negative criticism; of a criticism which concerns itself in discovering flaws, and searches never for excellences; which is destructive in all its processes and results, and never constructive; whose work is done with the club of an iconoclast, with never the sound of builder's hammer or saw .- Rev. Joseph K. Wilson, in Homiletic Review.

SIMPLY to sing the words gives me a sort of text INTERPRETATION. of a song is not sufficient. A song should be brought before an audience in a manner that will reveal the thought that inspired both the poet and composer.

In studying a song, the first thing to do is to read the words carefully, again and again until the singer is sure he has the author's ideas so well in mind that, if he were reading the words to others, they would see the meaning as clearly as he does.

When this is done, the music should be analyzed in order to see what the composer has done to enbance the beauty or make clear the poet's thought. Then to put into the music the feeling and emotion which poet and composer bave aroused, the singer must have at his command not only technic, but color, which refers to the warmtb and coldness of the voice; also a crisp attack and enunciation must be included A great deal depends upon enunciation. The tonequality should change with the varying shades of sentiment. A hard, vibrant tone cannot express my surprise, I found his forehead wrinkled in an un-tender thoughts; neither can a dark voice express

Interpretation is that phase of the art of singing which requires the most freedom and control. The hardest thing for an inexperienced singer to do is .o express his feelings convincingly and naturally. This he must accomplish; one can develop musically by

L. R .- You ask what course you should pursue if a wealthy pupil QUESTIONS upon whom you depend for influ-AND ence and who is really talented will not do any serious work.

I would have a frank talk with the pupil, the burden of which would be your interest in her because of her talent and your probable loss of interest in her if she made no effort to deserve it; and, too, I should institute a serious examination and ascertain to a certainty the dominant factor of your interest. Perhaps it is a case of self-interest and that your attitude to the pupil is not quite normal; some are quick to take advantage of this.

MOTHER M. M .- 1. If your pupil of sixteen years of age has a high soprano voice I should hesitate about attempting to allow her to sing much below middle C; she must mature before extremes in either direction are included in her training.

2. I think you will find Macdowell's songs about what you need. Many of which are songs of Nature. I am interested to know what songs you consider properly grouped under Grades 3 and 4; send me a short list, care of THE ETUDE, and I will then send you a more complete repertory to select from .-

LET us beware of losing our enthusiasm. Let us ever glory in something, and strive to retain our admiration for all that would ennoble, and our interest in all that would enrich and beautify our life.

Organ and Choir. THE STATE OF THE PROPERTY OF THE STATE OF TH

Edited by EVERETT E. TRUETTE

ONE of the most remark-NOTABLE ORGANS. able organs in Europe is that in the Benedictine Monastery, Weingarten, Suabia, ABBEY CHURCH, which was built hy Joseph WEINGARTEN. Gabler, of Ochsenhausen, Flauten and finished in 1730. The shabby treatment which Octave ...

the builder received from the convent, during the Hohl-flöte 4

ECHO ORGAN (13 STOPS).16 ft. Piffero Super-octave 2 Principal Mixture, XII rks., 2 Cornet .. IV rks., 1 Viola Douce ... Clarinet Carillon. POSITIE (12 STOPS).

> Principal Douce . 8 ft. Violoncello 8 Ouintaton 8 Finte Douce 8 Piffero 4 Flanto Traverso . 4 Rohr-flöte 4 Oper-flöte 4 Flageolet Cornet. XII rks., 2 Hauthois 8 Voix Humaine .. 8

PEDAL ORGAN (17 STOPS). Contra Bass32 ft. Sub Bass32 Octave Bass ... 16 Violin Bass16 Quintaton Bass .16 " Super Octave

Flûte Douce Bass, 8 " Violoncello Bass . 8 Hohl-flöte Bass . . 4 Sesquialtera Bass. II and III rks., 22/ Mixture Bass.

V rks., 8 Bombarde Bass. 32 Fagotte Bass 8 Trompette Bass., 8 Cornet Bass.... 4 Carillon Pedal

ABBEY CHURCH, WEINGARTEN.

construction of the instrument, reduced him to ahsolute poverty, from which he died soon after the completion of the instrument.

The organ contains 76 stops and 6702 pipes, is 27 1/2 feet wide, 30 feet deep, and 50 feet high. The paucity of reeds and the superabundance of mixture-work (notably the XX-rank mixture in the great) should be observed.

Appended is the specification:

CREAT	ORGAN	(10 DIOLD)		
Prestant16	ft.	Hohl-flöte		ft.
Principal 8	"	Super-octave	2	66
Rohr-flöte 8		Sesquialtera,		
Piffera 8		VIII rks.,	$2^{2}/_{8}$	
Quintaton 8	66	Mixture, XX rks.,	2	"
Octave 4		Cornet, VIII rks.,	2	"
Rohr-flöte 4		Trompetten	8	66
Flauto Dolce 4		Cymbelstern.		
Oper-flöte 4				

CHOIR	ORGAN	(I2 Stops).	
Bourdon 16	ft.	Octave Douce 4	ft.
Principal 8	**	Viola 4	66
Violoneello 8	66	Nasat 2	66
Coppel 8	66	Mixture,	
Hohl-flöte 8	66	XXI rks., 4	66
Unda Maris 8	66	Cymbal II rks., 2	"
Salicional 8	66		

the lowest pedal-key. HOW TO STUDY ORGAN-PEDALS.

Coupler Echo to Great.

Tremulant.

MUCH has been written of the technic of the hands and arms, more especially as related to piano-playing; but

the field of organ-pedal technic has been comparatively neglected. The advice given, as a rule, amounts to the assertion that the way to play the pedals-is to play them.

ACCESSORIES

The compass of the manuals is forty-nine notes.

and of the pedal organ twenty notes. "La Force" is

a mechanical stop connecting forty-nine pipes with

Rosional

Cymbals.

La Force.

Now, the law of muscular action is, of course, the same in all parts of the body: it applies to the legs and feet as to the bands and arms. Briefly stated, it is this: That perfect working of muscles is obtained when only those and parts of those contract that are absolutely necessary to the accomplishment of the function proposed, all others remaining completely in abeyance, or at rest, accumulating nervous power to be used when called upon.

The muscles used in pedal-playing are those of the

and turn the same outward and inward; those of the thigh that raise and lower the leg; and those of the hips that draw the leg outward from or inward toward the body. In a general way, the entire muscular system of the torso assists in balancing the body upon the bench and in making the slight turning movement that becomes necessary when the feet are transformed from high to low pedals (in pitch) or

And just bere it should be remarked that the organist should never move the entire body sidewise upon the bench; he should take a position at the middle of the pedal-board sufficiently forward to enable the feet to reach the extremes of the pedal-keys, and thereafter preserve that position. Swaying of the body in any direction is out of taste-tbe only movement permitted is the slight inclination necessarv when handling stops or pedaling at the extremes of the keyboard. Looking at the pedals is also forbidden: the feet should feel for the pedals, as a hlind man would for the keys of the manuals. The relative position of the upper and lower keys, commonly called black and white keys or sharps and flats and naturals, will be the guide.

In the light of modern pedal-fingering (or footing, -will somebody coin this word?), the movement most in use will be that of the flexion and extension of the foot upon the leg at the ankle-joint. This is effected most advantageously with the toe upon a convenient black or raised key, while the heel rests upon an adjacent lower or white key. Another movement of the foot takes place when the lower keys exclusively are played with heel and toe. The angle formed by the beel and toe is more acute, and the toe has not the advantage of the raised position. For these reasons the foot has to be flexed and extended farther in pressing down the keys, and the movement generally requires greater effort.

It is in the execution of these movements that the large and strong muscles running from the thigh to the knee and the leg are apt to interfere. To correct this use the following exercise: While sitting upon the organ-bench in normal playing position, feet resting lightly upon the pedals, by the action of the thigh- and hip- muscles raise the foot three or four inches from the keys. At the same time devitalize the muscles from the knee downward by letting the leg hang as if dead and without sensation. Now flex the foot upon the leg, raising the toe as far as may be convenient. Then, suddenly relaxing the flexing muscles, allow the toe to fall down almost of its own weight into the previous position, the foot and leg hanging without sensation, as before. Repeat this exercise alternately with each leg until any semblance of stiffness or feeling at the knee and thigh entirely disappear. Then placing the foot upon the pedals, the toe resting upon a black key and the heel on the nearest white key, execute the movement as before, pressing down alternately the keys while preserving the same looseness in knee- and ankle- joint as before. This may be done without tone; in fact, it is better at first, as it requires less effort to depress the pedals than with wind in the bellows and stops drawn. Even organists of large experience find, when examining this movement critically, that they have been wasting effort at the knee and thigh thereby interfering with the ankle-joint movement. Many players find that, while they are able to maintain this isolation of muscular effort while practicing privately, vet are unable to do so when playing in public at recitals, etc. A case of this kind simply demands a higher degree of cultivation that the muscles may act automatically without especial direction of the will.

The use of the heel is confined to the depressing of the lower or white keys, and best and most naturally follows the use of the toe. Yet modern pedal-technic demands that at times the heel shall be used singly and alone. In this case it is especially necessary to guard against undue effort, keeping the heel as close to the pedal as possible before striking. In fact, it may be given as a rule that the pedals must never leg that flex and extend the foot at the ankle joint, be struck from a height: carry the feet always as

near as possible to the keys that the key may simply he pressed down rather than struck as with a blow. This rule is especially necessary in making skips, that lost motion may be avoided, that the impact of foot and leg may be noiseless, and that the legato may be preserved. When using the largest pedalpipes it is absolutely necessary that the valve shall remain open a sufficient length of time to allow the column of air a full and complete vibration. This, then, is the test of the pedal-touch. A skilful player is enabled to make the tones of these pipes distinct even at a comparatively rapid tempo. The novice makes a demistaccato even at a much slower movement .- Henry W. Giles.

In the study of elocu-CHORAL MUMBLING. tion distinctness of utter- HYMNS AND ance is made a cardinal principle. The pupil is made to study the nature and power of every separate letter, to give the various vowel-sounds in just the right manner, and so to articulate the consonants that each word shall reach the ear of the auditor in its proper form.

Every person who sings, whether as a soloist in a concert-room or a member of a large or small chorus, ought also to study all these matters thoroughly, in order that he may sing both intelligently and intelligibly. We are often told that music is the language of the feelings too deep for speech, yet singers take no pains to borrow methods of expression from well established habits of speech.

Comparatively few of our singers, specially those who sing in church quartets and choruses, seem to have given much attention to articulation and enunciation; and, naturally, much of the vocal music board in our churches is mumbling, so far as any interpretation of a thought is concerned.

It is not an uncommon thing, even in churches which have a reputation for fine music, for the choir to sing an elaborate anthem in such an indistinct manner that no one can possibly make out, unless previously familiar with the selection, a single sentence from the beginning to the end. The question of clear, intelligible enunciation by a choir or a large chorus is one of the most difficult problems to solve, hut it is well worth the utmost endeavor of a director to bring his singers to the point where every word can be distinctly understood. Under such circumstances, practically nothing has been gained, in worship, over what the organ might have been made to do without the additional expense of the

Choir-directors and singers should realize the importance of a clear utterance of language where the words are of any consequence at all, and that it is necessary to good taste and their own popularity and reputation that they give attention to something more than the production of a good quality of tone. One frequently hears a singer call attention to the tone produced on a certain note, but rarely will this same singer speak of bis or her articulation.

Those church-singers who are the most popular and those who are most likely to retain their hold on the people and keep the best positions are those who sing to the hearts of the people rather than to the ears of the critics.

The highest culture of the voice and the production of the best quality of tone must not be underrated: but this alone will not make an artist, and, in fact, there are several singers in the field to-day, outside the churches, whose entire hold on the public is their excellent diction, their tone-production being more or less faulty.

One of the best-known male quartets in Boston, a company of professionals, has retained its popularity through a score of years by continuously adhering to this policy of giving special attention to enunciation and articulation, and devoting three hours each week to rehearsing for the purpose of securing the best possible interpretation of the three anthems to be sung on Sunday. Still another quartet in Boston, with more than local reputation, bas followed this same policy of devoting much time to re-

hearsing for the express purpose of securing the best possible interpretation of every thought and shade of sentiment contained in the words to he used. Consequently, when they sing on Sunday, the people are charmed beyond measure; for they get the full benefit of such painstaking. And this is done without marring the quality of the tone or beauty of the music.

THE ETUDE

A beautiful voice, with a delivery of words mainly unintelligible, soon loses its charm, and it will be for the advantage of every church-singer as well as every choir-director to give a large share of time and thought to the points mentioned above.- Everett E. Truette.

Prof. Waldo Selden PRATT, in his charming HYMN-SINGING. book entitled "Musical Ministries in the Church," has a chapter on the above subject which is well

worth the trouble of reading, and from which we quote a few paragraphs. After several pages devoted more or less to statistics the writer goes on to say: "It is often thought that the whole question of

hymn-singing can be solved by simply adopting the right sort of hymn-hooks. This is specious, but not entirely safe as a rule of procedure. At least, it is worth while to consider it a little. Hymn-books of the higher grade have some obvious advantages aside from the technical excellence of their contents. They are usually so catholic as to offer great variety, and their size affords room for long-continued growth without the danger of the book's seeming to wear out. They are now, on the whole, so rich and dignified in tone as to appeal to the higher faculties and the deeper feelings. They command respect, and tend to induce a self-respecting enthusiasm wherever they can be freely used. Poorer books are usually monotonous, and either sentimental or sensational; are so deficient in material of an elevated or ideal quality that deliberate efforts to make progress with them are discouraged; and their constant use tends gradually to make hymn-singing a despised and neglected exercise. Yet it is well known that the use of a good hymn-book is not the only condition of success in practical hymn-singing. Most excellent results may be reached with books that are essentially poor; and many a superior book is handled with disgraceful ignorance and feebleness. All churches cannot keep themselves supplied with the most recent books. And, besides, there is no little difference of opinion as to what constitutes a really good book. . "Not a little bymnody that is thought to be ex-

cellent proves to he poor, and vice versa. We are all familiar with the tedious debate about the value of the whole class of hymns and tunes commonly called 'Gospel Hymns.' Much of the criticism of these 'Hymns' is reckless, both because it fails to note the fact that different grades of artistic beauty in poetry and music have always been required among Christians of different degrees of culture, and also because it assails indiscriminately a class of hymns and tunes that is not homogeneous enough to be either approved or condemned in bulk. But, on the other hand, the common defence of even the best of the 'Gospel Hymns' is often weak, especially when it appeals chiefly to their quick, outward success among masses of people who are plainly thoughtless and shallow. Both the attack and the defence should be more careful. The assailants of the system have sometimes weakened their case by basing it too exclusively on reasons of taste, without showing how vulgarity is dangerous because more or less false, and by failing to leave room for practices that are provisional and transitional and that are therefore defensible in their place. The defenders of this popular hymnody have a right to urge that hymnody must adapt itself to actual conditions, that the immature and uncultivated cannot be driven by force into a full appreciation of the most highly poetic hymns or the most bighly musical tunes; but they often very gravely underestimate the capacity of the popular mind to rise above vulgar embodiments of

truth and to shake itself free from perverted sentimentality, and they cannot mistake the zest of animal enjoyment in a ruh-a-duh rbythm or the shout of childish pleasure in a 'catchy' refrain for real religious enthusiasm.

"From the standpoint of general culture it is clear that the exclusive use of epbemeral hymns and tunes is harmful because it has prevented the knowledge of others that are too precious inheritances from the past to be discarded. Even our more intelligent young people are singularly ignorant of standard and historical examples of bymnody. Different observers, with varying experiences and with varying opinions about what is most worthy of preservation, would put, the matter in different ways and cite different examples, but all would unite in saying that the rage for hymns and tunes written by the yard for wide sale among churches in search of what is cheap and easy has been and is a serious evil. .

"Let us have no mercy on ourselves if we are satisfied with what we know to be poor, or if we fail to try to lead others upward from immature or mistaken standards to the higher ones that we have learned to set up for ourselves. In all such efforts for improvement let us constantly appeal to the right motive, namely: the duty and privilege of honoring God by bringing to Him only what is our best."

THE immense organ in the cathedral at Riga, Russia, has one hundred and twenty-four stops. This is one hundred and twenty-three more than "Grandfather's Clock" had.

Song of a country organist: "Blow high! Blow low!

An awful moment happened at a little church in New York, where the motive-power for the organ is derived from the strong arms of an industrious Irishman. At a recent service the choir got into a row, and while the confusion reigned at its height the organ stopped. The situation was not relieved when a hoarse whisper came from behind the organ and floated out into the auditorium. It said: "Sing like t'under, de bellers is busted!"

The hymn-tune entitled "The Old Hundredth" has been traced back to the French Protestant Psalter of Beza, published in 1551. It appeared in I561 in the Anglo-Genevan Psalter, and in the same year in another edition of that work, printed in London. As for the composer of the tune, nobody knows who be was. Most likely it was a "fake up" by Louis Bourgeois, the musical editor of the psalter.

Readers who live in the country and want to have some amusement for the long evenings should start a village choral class. A man who did it once has been giving his experiences. His local prima-donna was the station-master's wife: a lady whose reputation depended mainly on the fact that a relative had been connected with the Handel festival. The conductor was talking about giving a little sacred concert, and mention was made of "He shall feed his flock." Turning to his prima-donna, "You remember, of course," he said, "the solo from "The Messiah." --"Ob, yes," she replied; "I remember now; but I had quite forgotten that it was by Mr. Messiah"! Another time the class were learning a glee which could only be got to go by "the most vigorous conducting." This considerably worried the prima-donna, who was under the impression that the conductor's duties ceased with the instruction. "But," said one of the ladies, "you need not bother about that; Mr. will be there to beat time." This was a great relief. "Oh, well, of course," was the answer; "if Mr. is there with his bantam, that will be all right." Perhaps the prima-donna was not so far out, after all. For is not the conductor always cock of the walk?-Musical Opinion.

Student Life and Work.

ambition. I want simply to know by heart and artistically play whatever I give my pupils. And, once or twice in the season, master a program such as a teacher of the planoforte ought to do once in a make the quality of my work as good as bis or any

Part of the problem arises from my stubborn unwillingness to practice. Not that I do not like to, for I do, very much; but because an hour of mental alertness is so precious! and I have so much use for it! And then practice yields so little beyond technic.

attempt to analyze the situation always results in there because he bits. And so will I!-Edward Hale. some fresh light to me. Possibly it would to the other teacher or student.

In the first place, then, I must not be in the least at sea about what it is I am driving at. This applies to a year's work, a life's work, and to the passage I am just at this moment practicing. I practice to-day for to-morrow and for next year. I am working now on a piece I do not expect to put on a program for a couple of years, until it ripens. I have in mind what I will do ten years hence.

In the piece I am just now to work upon I first of all nail the difficult passages; then I nail the spot in each where the difficulty lies, pare off all the rest, and practice the difficulty alone. And, first, when I have got it cornered, I inquire whether or not I have had the same thing before; and some- piest results-Robert Louis Stevenson. times I find that I really have this technical element stowed away in a corner of my head. Before I attack it in this new guise I go back and refresh it as it stood in the work I learned years ago. It's a trick that will save the thoughtful student hours of precious time. But now and then when I have your impressions. stripped the difficulty to its core, I discover that it demands something I haven't in my technic, at least in a shape finished enough to cope with it successfully. Then I leave the passage for a time and focus my industry and experience upon getting as soon as possible what I need.

Now, this deficiency nearly always concerns the fourth and fifth fingers. So I accept the hint and daily practice an exercise which rehearses those and the third finger in all the movements they have to make. For I know that, upon that day when I shall have brought them up to the level of my best fingers, I shall play as well as I ever care to.

This detailed practice needs supplementing; for which I provide, for one thing, in this way: Whenever I can spare the hour from the more pressing day's work, I play a program. That is, I choose a group of pieces I have in hand, and make as good a performance of them as I can. And I have an idea that that is the best simple thing I do in my niano-study.

The notes before me contain one other suggestion which I want to put down here; for I have before my mind the fellow-teacher and the advanced student, whom I imagine to be pressed for time and studying economy as I am.

There is a fellow-student of mine gifted with a mind of extraordinary swiftness of movement. What I have to dwell upon he siezes instantly; intricacies scarcely exist for him; he knows always just what he is doing. Practice, with him, avails to the fullest extent. Now, the problem is: how shall I eliminate

I IMAGINE I shall carry the difference between us,-bow shall I make my ECONOMY FOR THE most teachers with me practice avail as his does? His avails because there ADVANCED STUDENT when I say that there is is a perfectly definite design in everything be does AND THE TEACHER. no minor problem I would at the keyboard. Can I attain that? Yes, when I sooner have solved for me reduce the thing I want to do to the needed simthan this: How may I play as much and as well as plicity. Of course, there will be always this difference I want to with the limited time and gifts I have at hetween us that his simplicity is so different from my disposal? Not that I am extravagant in my mine; he will be always accomplishing more in a given time than I.

But with that I bave nothing whatever to do; it is a difference in congenital gifts; my one task is to man's. I simply want to make the best I can out of the stuff, as Jean Paul said. And if I am never to drive many nails I will at least see that I bit the particular nail at the moment challenging me exactly on the head, and bit it as hard as I can. I know that if my brilliant friend did not so hit his These things haunt me, and I find a systematic nails even he would never get anywhere. He gets

> BENJAMIN FRANKLIN, in his autobiography, urges VALUE OF all men of literary bent, WRITING DOWN ONE'S IMPRESSIONS. and students as well, to write, write often and ex-

tensively, for the purpose of fixing their thoughts into definite shape. The eminent philosopher, in the same hook, dilates on the fact that it was his custom to write out a story or poem previously read, from memory. Also he turned prose into verse and back again for practice. I know of only one prominent writer who religiously followed Franklin's methods with the hap

Stevenson copied many a tale of weary length entirely from memory and then compared his version with the original. Doubtless hundreds of other writers have pursued the same plan. The end of which is to bring this matter before us: write down

In whatever walk of life you find yourself follow out this plan. If you are a student with a certain task before you, reduce it .o writing, in the form of an essay if you like, but, however you are pleased to approach your task, be it only a five-finger exercise, put something down on paper about it, and this will strengthen your grasp on the subject to an extent that you will not fail to be pleased with your effort and the increased understanding it has instigated.

As early as the time of King David it was the custom to indulge in parables. Why? Simply in order better to clinch the meat of the matter to be conveyed to the listener or reader by a homely simile that could not fail to awaken immediate and certain appreciation. Had the custom of writing been more universally prevalent, think how much richer our world's history would have been to-day! The reference may be trite and overthrashed, but think how dependent our historians have been upon the casual, private writings o' men in the past; Pepvs' diary for instance.

Our argument is not to inspire students into the helief that they may become makers of history. It is merely to draw attention to the fact that there is a possible way out of difficulties in approaching a subject, and that is to reduce them to writing.

If you are taking up a certain line of study, musical history or theory, do not be content with reading-write your own impressions and ideas of the matter. If nothing else results, your memory willbe strengthened, hesides giving you a freedom of

thought and expression that must, in a sense, lie dormant until it bas been crystalized as ahove sug-

If you are a teacher, you will find, in the majority of cases, that, in encouraging your pupils to describe in a brief sketch or essay the piece you have given them to play, excellent results will follow.

The pupil's inherent romanticism is aroused by this means, his interest in his work is increased, and the general line of thought hecomes more lofty, besides rendering your task and his more pleasant and easier to understand and appreciate .- Theodore Stearns.

DIFFICULTIES IN THE STUDENT'S WORK.

THE start of the student's career is beset with all kinds of difficulties and stumblingblocks. Forewarned is forearmed: and, if these obstacles be prepared for and

avoided to the best of one's ability, it is certain that much of their formidableness vanishes. Difficulties in any undertaking arise mainly from those sources: i.e., individual temperament, personal surroundings, and circumstantial facilities, or the reverse. Since mind is the greatest thing in man, one's own disposition may be either one's strongest ally or one's most inveterate enemy. One trait is essential to permanent success, and that is firmness of resolve. Once the mind is made up-so long as the aim is legitimate and wholesome-there should be no turning back when the hand is placed to the plough. None of us have been our own designers; but at the back of mere protoplasm is the free will of mankind,-that unfettered propensity capable of working either well or ill. The stubborn, the hard working, the fervent, and the hopeful have it in their power to modulate and temper their peculiar dispositions by an exercise of will-power. Herein come in the limiting agencies of discretion, tact, and reserve; but the most potent motors of all are sincerity and earnestness. Against these the iron-bound gates of opposition are reared in vain .- Dr. Annie C. Patterson, in Musical Opinion.

INTELLECTUAL REQUIREMENTS OF THE MUSIC-STUDENT.

THE serious study of the art of music requires intellectual qualities equal to those demanded by any of the kindred arts or the learned professions. This fact has been gradually

forcing itself into general appreciation for a consid erable period of time. By the study of music as an art we do not refer to the attainment of mere digital proficiency upon any one instrument. It has been proven time and again and by rather conspicuous examples that so much may be accomplished without a high

On the other hand, the creative musician and the pedagogue require intellectual qualities of the very highest order, coupled with exceeding versatility. The world's greatest composers have heen almost without exception men of wide range of intellectual activity, such as would probably have rendered them equally successful in almost any profession they had seen fit to adopt. The field of literature in particular seems to have offered peculiar attractions to a number of the great composers, as evinced by the numerous and admirable ventures in biography, esthetics, and criticism which they have left us, all proving them to be deeply thinking men, of wide reading and general

All these facts should furnish food for thought to the modern student of music. He should endeavor to secure the best and widest possible intellectual culture and training. The custom now obtains in the great universities to require the same previous preparation for the various professional schools as for the academic departments. Would that some such wise requirement might he applied to the student of music in general! Indeed, it is the opinion of the present writer that the representative musician of to-day, be he composer, director, pedagogue, or performer, should have pursued and successfully completed studies leading to the baccalaureate degree in either arts or sciences. Happily, musicians so equipped are gradually coming to be more the rule and less the exception, to the great and enduring benefit of the art in gen-

Pedagogy, viewed from the psychological standpoint, is becoming more and more an exact science, widely cultivated and more generally appreciated. Scientific pedagogy has been applied to music-teaching with conspicuous success, and to the extent of almost entirely revolutionizing the older and purely empirical methods. But proficiency in musical pedagogy has not been and cannot be attained merely by the study of music itself, but by the pursuit of those branches of scientific knowledge and research through which general pedagogy itself bas been develoned.

All this but brings us back to the fact that the student of music nowadays needs much more to insure success in his chosen profession than the possession of more or less musical talent and the acquirement of a certain amount of mechanical proficiency. His intellectual powers must be equal to those of any other artist or professional man, and they must be cultivated to their utmost limit .- Preston Ware Orem.

FINDING THE MEANS TO AN END.

PROF. WILLIAM JAMES, of I am going to quit." Harvard, in his work on "Psychology," says that the test of mentality in a phenomenon is the power of finding the

means to a desired end, and that this is a distinguishing trait in intellectual work. In fact, we might go so far as to say that our modern life and civilization are built on this principle. Granted that one knows what the end he wishes to reach may be, the real problem, the real field of work, is in finding the means to reach that end. Here experience, training, education, observation, reading, memory, and many other points come into use. The man of logical mind who has furnished himself with precedents by wide reading and observation has a great advantage over the

In one of his novels Charles Reade represents the hero as cast on a small island in the Pacific Ocean, confronted with the problems of existence and to send word for rescue. He draws from a vast store of reading and thus has many precedents to go by, his invention being stimulated by the difficulties peculiar to his own case.

In the last number of THE ETUDE Mr. Harold Bauer says: "The man who has the least advantages in the formation of his hand is likely the one to get over difficulties in the best way." The principle is recognized here, and points the way to the proper attitude: When the student meets a difficulty he must find out the real and final seat of the trouble, and work thence to the means to overcome the difficulty .- W. J. Raltzell.

IT seems a trite thing

to say that the teacher of THOROUGH STUDY a given subject should first BEFORE TEACHING.

of all possess a full and exact knowledge of the subject which he essays to teach. But I am not sure that the full significance of this ohvious maxim is always recognized. Some of us imagine that if we keep a little ahead of our pupils we shall succeed very well, hut the truth is that no one can teach the whole or even the half of what he knows. There is a large percentage of waste and loss in the very act of transmission, and you can never convey into another mind nearly all of what you know and feel on any subject. Before you can impart a given piece of knowledge, you must yourself not only have appropriated it, you must have gone beyond it and all round it, must have seen it in its true relations to other facts or truths, must know out of what it originated, and to what others it is intended to lead .- Sir Joshua Fitch.

Theriences

LET A PIECE LIE FALLOW. J. S. VAN CLEVE.

An experience which I had with one of my advanced students contains a seed-thought well worth the consideration of teachers and students alike. The young lady is well advanced and can make a very fair piece of work with the celebrated Schuhert-Tausig "Marche Militaire." Nevertheless there is a vast deal of finish and of élan yet beyond her ordinary doings. She was present in my studio when a teacher from a neighboring city paid me a visit, and, at my

request, played the "Witches' Dance," by Macdowell This was done with tremendous fire, vim, and almost uncanny glitter. The pupil was utterly thrilled, humiliated, and abashed. She was so disbeartened that she said:

"If I cannot play like that in three months more,

I laughed and told her to work, and we should see. Soon she came again, and the composition which she essayed went rather staggeringly. She suddenly stopped, and burst into tears. As soon as she recovered her voice, she exclaimed:

"There, now! I studied that last night for three hours without leaving the piano-stool."

I told her that was the very trouble. One should never do those absurd and Quixotic feats of overstrain. It is well, however, to practice up to one's limit. But this should be horne in mind always: One can never play the thing as well just after he has practiced up to the exhaustion point as after

There are two kinds of weariness engendered by piano-study: The first is physical purely, and is a matter of the muscles; the other is mental, and is a confusion of the thoughts which have grown so familiar with the channels in which they have been running that they go like the cork leg of Mynheer Van Brommelendum, a rich Holland merchant who lost a leg. He determined to have a perfect marvel of a cork leg, and by the expenditure of a fabulous sum, secured one which had clockwork and steam appliances. It went like a charm; in fact it went more easily than the other leg. But, alas! When he wished to cease his promenade, the leg would none of it, but went on and on, carrying the poor fellow with it until he died of utter exhaustion.

Now that is the way with our thoughts when we continue one line of thinking too long. We lose control of the succession of the thoughts utterly, and what they then do is worse than useless. That is the way our ideas go on and on in attacks of insomnia. You must always let a piece have time to soak in, to settle into the subconscious brain and into the ganglionic centers. It would strike you dumb if you knew how long great virtuosi have labored at the work with which they amaze us. Madame Carreño once told me that she had the "Sixth Rhapsody" of Liszt in such control that she could do it without the dropping of one note for three years before she dared to try it in public. True, they do tell us of von Bülow's playing a piece which he studied on the train, and which he never so much as tried once through. When I asked him if this was true, he answered, yes; hut said that the piece was not very intricate, and spoke of it with a deprecating manner, as if it were a trick one should not he proud of.

Always after practicing well take a few hours or days to rest, and if you ever intend to play in public, do not keep fidgeting at passages in the piece up to the very moment of entering upon the stage.

HE THOUGHT THEY WERE RELATIVES. EREDERICK A. WILLIAMS.

Pupils should learn to recognize pictures of the great masters, and not be like the boy who, on seeing pictures of Beethoven, Mozart, Chopin, Liszt, and others in the teacher's studio, said:

"What a queer-looking lot of relatives you have, anyway,"-and pointing to a picture of Liszt said: "I suppose that is your grandfather."

Pupils should also take a course of reading along with their other music-studies. When one is unable to study history of music under a teacher, he can read books on the subject, which will enable him to converse intelligently about music and musicians.

CURVING THE FINGERS. NELLIE ATWOOD LEVERICH.

ONE of my brightest pupils, a hoy of ten, remarked, as he was playing an arpeggio with the right hand ascending, that his fingers looked like a spider crawling over the keyhoard. As it had been difficult for me to impress upon him the importance of curving his fingers, I at once seized my opportunity and asked him how a spider's legs were shaped. He replied: "They are curved from his hody." I then asked why they were not straight. He answered: "Because his body would rest on the ground and he could not walk." Then I applied this to his hands, and told him if he did not curve his fingers his hands would rest on the keyboard, and his fingers would produce a dead tone, whereas if he shaped his fingers as the spider's legs he would hear a bright, clear, sparkling tone.

I use illustrations from life at every opportunity; the children are always interested in them and are more deeply impressed than with dry, hard facts.

HOW ATTENTION WAS GAINED. MAUDE BARROWS.

A WEE little miss of seven years-and oh, so spoiled!-takes a twenty-minute lesson every day; but when she began I despaired that I could ever hold her attention for even five minutes.

After persistent effort we progressed to some little five-fingered exercises, but I could see that there was no ambition. Her repeated yawning, stopping, and "Oh, it's tiresome, isn't it?" nearly drove me distracted, and one day, thinking to work on her sympathy, I said:

"Helen, we are not improving one hit, and your mamma will think it is all my fault."

"Well, it isn't, and I'll tell her it isn't your fault," she said.

"But she will think it is, anyhow," I replied. "Oh, no she won't! Mamma understands those

things, you know," was the confident reply of this old-fashioned little lady.

"Well. Helen," I continued, "I can see that you don't intend to learn, so we may as well stop right now. If you don't love your teacher you can't learn, and I know you don't like me one hit; if you did you would certainly try to please me in some little way. I try to do everything I can for you."

She has a tender little heart, and looking up at me for a minute, with such a surprised look, she

"Oh, yes, I like you. Why, I just love you! I will try now."

And sure enough she did. Although the lessons aren't all hliss, they certainly do improve, and Helen has learned to pay attention.

CIOMANS (MORK IN CO

Edited by EMILIE FRANCES BAUER.

KEEPING UP which besets musical clubs is INTEREST that of getting to the end of the rope. Repetition of the same line of work, year in, year out, cannot fail to

grow monotonous even though new music be brought forward at each meeting. In the earlier days of musical clubdom everything was new and the number of works and composers seemed inexhaustible; but, after clubs have been at work for four or five years, of a similar nature. there is a tendency to tire of the study-part of them, as by this time Handel, Haydn, Mozart, Beethoven, Mendelssohn, and the rest of that class has been gone over pretty thoroughly, and the similarity of programs cannot fail to grow tiresome to some members; and as all clubs need as many members as they can get, it behooves them to find attraction to hold the old members and to interest the outside world so that new members may be enlisted.

One of the most serious menaces is to permit THE WOMEN'S persons of inadequate skill to present numbers upon PHILHARMONIC a program. There is no torture more intense than SOCIETY. to listen to heavy music badly performed; it is This feature is not always easy to overcome, for quite attractive. It has certainly many resources in there are feelings to be considered; and often a club matter as reasonable, and if possible to have the clubdom. musical numbers presented by professional talent.

Speaking of history or biography, the cut-and-dried papers, as usually presented to music-clubs, are very dull affairs, and for the greater part they all sound about alike. There are ways to lighten these papers, and one suggestion is to draw a large chart which will show percentage, dates of birth and death, course low dives and music halls which are the only pleasof study, influence of the times and other artists, career and compositions, number of compositions and styles, first productions and receptions, synchronous had for even less. The program is carefully planned events, and whatever else may suggest itself. In this so that the concerts will be interesting. This cause way there will be a classification which makes items easier to grasp and easier to remember. There will results. be an accompanying paper, of course, but it will seem more interesting than the usual biographical sketch, which for many is dull beyond endurance.

There is a course of study WHAT TO STUDY which could be applied to elub-work with most admirable results and it should

not only be tried, but it should be the first step of every musical club. It is a class in analysis and interpretation, a sort of "How to Listen to Music." In a club of twenty members it is doubtful if fifteen understand what to listen for in music. The aim should be thoroughly to understand the foundation; for what does it mean to hear a Beethoven sonata if one does not know what constitutes the work? Music is not intended to tickle the ear any more than sion of the food we eat is to nourish the body, and what we eat and how we assimilate it goes to make us what we are. Therefore who takes music simply as a means to delight the car loses all the charm, all the higher value and the spirituality of the art; in fact, to him it is not an art, it is but a fancy.

There must be some competent person in a club, to hear the better music, and who have nothing and are content to do that -E. L. Winn.

A most pronounced danger or some one who can be engaged to conduct the analysis of music, and at least there are books to be had by which such work may be carried on (A. J. Goodrich bas written several).

After a work has been thoroughly dissected, thoroughly explained, it reveals not only its own beauties, but those of other compositions; it opens a new light upon music in general, and the intelligence gained in one direction extends through every work

Analysis is a study which has no end; it leads into nationalities, into religions, into customs, into history, into philosophy; therefore it can readily be seen that such study will reach more depth than a cursory glance at music-study could do, as it is all a part of music, and, more than that, it is the interesting portion.

City. It is fortunate enough

the club, and it can draw, in fact, from many sources. has not many fine musicians to fall back upon. It is Its latest undertaking is one which will certainly be always well in such cases to have as much bistorical of interest to all who are in touch with the doings in

As the society is very large, the different sorts of work are divided into departments to avoid the confusion likely to arise from too many managers. The department of music for the people has just undertaken to give music in the tenement districts in order to provide some amusement which will supplant the ures available to the poor people. The price of admission is five cents, and family tickets are to be has enlisted many who are very anxiously awaiting rence, Kan., resulted in the re-election of all the old

Work among the people has proven most interesting to the society and it has manifested great interest in the musical endeavors of the Educational Alliance. It opened its rooms recently to give a conclasses of the Educational Alliance, the main feature Katherine Getty. of which was the Children's Orchestra, composed of pupils of the violin class, whose ages range from six to sixteen. It will be understood that this is purely philanthropic work for the advancement of the poorest classes. It is but fair to state that there are some remarkable talents among these children, and the refining influences are already discernible by those who are studying the matter closely.

The foregoing is hardly THE APPLICATION. given as news-matter, notwithstanding the fact that food was made to tickle the palate. The first mis- it is of decided importance to everyone who is interested in music and its dissemination, but should be an invaluable font of ideas to women who are banded together in the work, or wbo are working alone to advance the cause of music. Every city has not the field for action that New York offers; yet no city, standards are higher than we dream. If only one however small, is devoid of those who cannot afford

hear nothing except the most degraded and degrading. There is work among these people for musicclubs; there is opportunity for talks upon musical topics and for the introduction of a refining influence. There may be bidden gems, and what more edifying and elevating than to discover talents, especially if, while searching, very many others are benefited and raised into a higher plane of life.

If it is feasible for clubs which are composed of music-teachers, there is great opportunity in such work for their pupils who never can get better practice than through teaching others. It gives a young student something which nothing else could bring about to place in her charge the education of a child with the understanding that she is free to give iustruction as seems best to her, that she must originate, devise means to make the work interesting and to make the child understand and advance in the same degree that the protégée of another young teacher advances.

That work on these lines is vast and all-encompassing may be seen at a glance, and the conditions surrounding each city will bring some suggestion or another to elaborate upon the scheme herewith pre-

THE Treble Clef, of Leavenworth, Kan., gave its first con-ABOUT SOME CLUBS. cert under the direction of Carl Busch in February.

"Paradise," an oratorio, composed by John Fawcett, was given by the Pilgrim Choral Society of ONE of the largest clubs in Montclair, N. J. The director is Valentine Young-America is the Women's Phil- man and the soloists were Julie M. Young, Mrs. W. harmonic Society of New York F. Ropes, Elliott Marshall, and Robert H. Stanley.

The Ladies' Choral Club, of Winona, Minn., held to own its own rooms in Car- an election of officers at which time the results were enough to drive away the most enthusiastic worker. negie Hall, and the club-life of this organization is as follows: President, Miss Jeannette Morey: secretary, Miss Catherine Strouse; treasurer, Miss Abbie Hurlburt; librarian, Miss Effie Schmitz; corresponding secretary, Miss Grace Watkins; executive committee, Mrs. Gertrude Hatcher, Miss Mary G. Decm, Miss S. E. Buck, Miss Jeannette Morey, and the director, Edward Taylor.

A new musical club called the Orphie Order has laid plans for work at Trenton, N. J.

A program devoted to wedding-music of different countries was given by the Cecilian Music Club, of Lancaster, Ohio. Miss Margaret Eckert was chairman of the committee on program.

A Nevin program was given by the Ladies' Musical Club at Carroll Pa

An election of officers of the Music Club at Lawofficers: Mrs. W. C. Simons, president; Mrs. S. Marks, vice-president; Mrs. Hamman, treasurer; Miss Jaedicke, secretary.

The Schumann Club, of Chicago, entertained its members with musical games and music. The entercert by the junior pupils of the piano and violin tainers were Mrs. Fannie Church Parsons and Miss

The Women's String Orchestra, of New York, gave a Lenten concert at which time was presented a threnody composed by Carl V. Lachmund, director of the orchestra. The composition was written and played in memoriam of Camilla Urso, who died January 20th

The Musical History Club, of Newark, N. J., discussed "Polyphonic Music of the First Classical Period," and gave a general program.-Emilie Franc's

Too many pupils are flocking to cities with great "visions" in their heads. Few have a fine intelligence combined with musical temperament, a splendid physique, a large bank-account, and the will to work and wait. There are not so many virtuosos now, and would aspire to fit into one's niches-only fine souls



CONDUCTED BY GEORGE LEHMANN.

WE regret that the arti-AN EXPLANATION. cles on the "Joachim Bowing," which have appeared

in recent issues of THE ETUDE, have been misconstrued by several of our correspondents. The impression seems to prevail among these that the articles in question were intended as a personal attack on Joachim. We therefore wish to assure those who have written to us on this subject that they have absolutely misconstrued our meani g.

The writer of these articles had the privilege of frequently hearing Joachim play in the days when his peculiar art was unapproachable. In those days the Berlin Hochschule was in its infancy. The so-called "Joachim Bowing" was unknown to the musical world. That it has developed into such an important feature of violin-traini g at the Hochschule cannot, we reiterate, be attributed to Joachim's own efforts.

But the point we chiefly desire to make is this: the majority of Josehim's assistants have always been mediocre players; they have assumed the responsibility of "preparing" pupils for Joachim's class without possessing the requisite knowledge and ability to do so, thoroughly and correctly; and upon them devolves the duty of training the right arm, inasmuch as Joachim never concerns himself with such details of instruction. That the "Joachim Bowing" remains more or less an enigma to all artists of other "schools" is only the natural result of the illogical methods in vogue at the Hochschule. And that these methods are both harmful and illogical is best proven by the fact that, of the many hundreds of gifted players who have received their training at the Hochschule, few, indeed, have gained or merited the esteem of the musical world.

It is the present writer's opinion that every artist, every earnest, thinking man, should uphold and promulgate what is good in musical art; but it is his equally strong opinion that false principles, false teachings, and successful mediocrity deserve nothing better than relentless opposition.

Among the latest inven-A NEW INVENTION. tions of this panoramie and progressive age, one,

we are told, will deeply interest all fiddle-lovers. This invention is in the form of a new violin, hot from the workshop of Mr. Stroh. We say advisedly, "in the form of a new violin," because, in the description given us of Mr. Strob's new instrument, we are chiefly impressed with the fact that he has resolved to revolutionize all our ideas as to the physical beauty and scientific accuracy of the violin bequeathed to us by the immortal Stradivari.

Mr. Stroh's new violin is described as follows:

"The instrument is shorn of back, sides, and belly, as found in the ordinary violin, leaving the scroll, finger-board, bridge, strings, and bass-bar for the fiddler to fiddle on. The bridge rests upon an oscillating lever, the vibrations of which are communicated, by means of a small connecting-link, with a corrugated aluminum disc acting as a vibrating diaphragm. This contrivance is connected with a metal trumpet or resonator, in appearance similar with that used on a phonograph. The front view of the instrument, in the hands of a performer, resembles a skeleton practice-fiddle attached to a bell-front alto. It is altogether strikingly peculiar in appearance, but everyone will forgive that if the claims made for itotherwise can be substantiated."

Among Mr. Stroh's various claims of the superiority of the new violin over the old, the one that has startled us, and certainly seems most worthy of mention, is its prodigious tone. Mr. Stroh assures us that, in volume of tone, two of his new fiddles and one viola are fully the equal of eight or nine fiddles of the conventional form.

If Mr. Straw, or Stroh-it amounts to the same thing-is really in earnest, one of the gravest problems which have beretofore confronted the infant violinist has been solved. The puniest child of three years or less can, with a Stroh fiddle, overwhelm a small orchestra at Carnegie Hall by merely aiming his resonator at the audience.

But why not two aluminum discs and two resonators? We fear that Mr. Stroh has missed a golden opportunity. He has evidently failed to perceive the great possibilities of economy which his invention suggests to the prosaic individual. If, equipped with only one resonator and one aluminum disc, each of his fiddles has a capacity of tone equal to that of about three fiddles of stereotyped structure, there is some reason for hoping that two such discs and resonators, properly attached to a "skeleton" fiddle, would have the result of enabling one player to produce a volume of tone equal to the combined efforts of five or six players of ordinary instruments. Think of the possibilities! On such a basis of calculation, it will henceforth be possible, with only two players, to achieve the results hitherto attained in the orchestra by at least ten or twelve fiddlers. Here is something for Mr. Stroh to think about; and we hope that he will see his way clear to add a few more resonators to his contrivance.

FIDDLE-DEALERS OF THE PRESENT DAY.

enthusiastic lover of fiddles, of disagreeable experiences in

collecting old violins. It is also evident, however, a complete moral metamorphosis of the human race. that he has a higher opinion of American dealers than of the European variety.

"I do not think," he says, "a more unscrupulous NEW MUSIC. set of men exists anywhere than the old violindealers of Austria and Germany. They have absolutely no pride and absolutely no business basis. They ask one man 1000 marks for an instrument, when to the very next person that enters their shop they will gladly sell it for half the amount. Such a thing as a price-list or catalogue is unknown to them, and, consequently, an unsophisticated stranger is at rather than a well-developed technic. The "Scherzo" their mercy.

"The public can form no idea of the demand that exists for Italian violins. It is simply marvelous, and technical skill. The "Perpetuum Mobile," like all you will see before long specimens by third- and similar compositions, calls for good spiccato-bowing. fourth- class makers that now are worth from \$250 It is essentially a show-piece. to \$500 each bringing the price asked to-day for a Guarnerius or a Stradivarius."

Mr. Kelcey's mean opinion of the German and Aus- OF GENERAL trian dealers agrees, we regret to say, with the opinions of most experienced amateurs and professionals. It has, indeed, grown to be an incredibly difficult matter to find a fairly honest man among the Gerthe fact that the public in general is hopelessly ignorant where fiddles are concerned, and they do not hesitate to impose upon the credulous, boldly reaping a golden harvest from the sale of either spurious or decrepit instruments.

Without questioning the justice of Mr. Kelcey's accusation, we must, bowever, frankly admit that the German and Austrian dealers are hardly more unscrupulous than the majority of their brethren in other countries. The American dealer is not more saintly or trustwortby than the Austrian or the German; and as to the English dealer, he, too, has mastered the art of converting a worthless fiddle into a crisp note of the Bank of England.

It seems a difficult matter to be, at the same time, a fiddle-dealer and an bonest man. Many have doubtless made the attempt, but pitifully few have succeeded. There are some dealers, however, in this and in every other country, who are unquestionably as honest as they are shrewd. That their number is exceedingly small is greatly to be deplored, but they exist, nevertheless, and their virtues are deserving of our confidence and admiration.

There are numerous reasons why the modern fiddledealer, unlike other business men, either finds it difficult to tread the straight and narrow path, or deliberately attempts and easily succeeds in whole sale imposition. In the first place, a fiddle, though a commercial commodity, occupies a peculiar position in the world of commerce. It has no fixed or intrinsic value. In the eyes of the law, it is worth whatever sum its owner chooses to demand for it. Nor is it possible to determine its artistic worth with any reasonable certainty, for a fiddle that may enrapture one individual may displease twenty others.

Then, again, the majority of purchasers of old fiddles are incapable of distinguishing between a Stradivarius and a Klotz. To them, the mere presence of a label bearing Stradivarius' name is convincing proof of the genuineness of the instrument. They know, in a general way, that new fiddles are scorned by professional players, and that the instruments made by the Cremonese masters are eagerly sought and highly prized. But more than this it is quite impossible for them to know concerning the artistic or financial worth of a fiddle.

As to the price-list, or catalogue, to which Mr. Kelcey seems to attach such great importance, we fail to see how any such publication may either prevent fraud or aid the public in a better understanding of the worth of the old Italian fiddles. A catalogue can prove no guide to an ignorant and inexperienced purchaser. It discloses no facts of importance, MR. HERBERT KELCEY, the and is in no sense a guarantee of the dealer's inactor, who is said to be an tegrity. It announces only what the dealer chooses to make public, and, as a printed record, will always has evidently had his share remain valueless to prospective purchasers of fiddles. We can see only one remedy for the present evil:

> THE following pieces have appeared this week from the firm of

Schuberth & Co., 23 Union Square:

No 1 Romanze by George Lehmann. No. 2. Scherzo No. 3. Perpetuum Mobile

These three pieces are intended for players possess ing fair technical equipment. The "Romanze" is brief, and requires good tone, taste, and judgment demands good control of the bow (especially the lower half), rhythmical accuracy, and a fair degree of

It is a significant fact that many professional players, and the majority of pupils, are incapable of intelligent discussion

of interesting or important questions appertaining to their art. They seem to think that a certain number man and Austrian dealers. They are fully aware of of hours of daily application to purely instrumental studies is all that is required of them; and, apart from their ambition to succeed as players, they seem to have no desire to acquire knowledge of numerous matters with which it is only natural that they should be thoroughly conversant.

the whole profession.

Often, in conversation with persons who wish to be enlightened on some question with which the player is expected to be familiar, such professionals or students find themselves in the embarrassing position of having to confess their ignorance. Or, what is even worse, they seek escape from a humiliating position by offering explanations that contain no vestige of fact or trutb. In either case, they bring discredit upon musicians in general, and it is only natural that such disclosures should have the effect of lessening, or even destroying, the intelligent man's regard for

Then, also, there is another serious view to be taken of this question. Not all pupils are content with mere violin-instruction. Many are given to serious thought, and, in their eagerness to learn the why and wherefore of things not usually elucidated, persistently press their teacher for information. Are not these pupils entitled to such information? And is it probable that they will continue to respect the teacher whom they discover to be quite as ignorant as themselves?

There are so many interesting or important questions related to the violin or to violin-playing of which the average student has absolutely no knowledge, that I have come to the conclusion it must prove a good plan frequently to publish a brief list of questions for students to answer in these columns. It is earnestly hoped that all readers interested in the violin department of THE ETUDE will answer these questions to the best of their ability. All correspondence in this connection should reach the office of THE ETUDE not later than the 8th of the month. The first set of questions is as follows:

1. Why has the G-string a metal covering?

2. Is the universally adopted form of the bridge a matter of mere accident, or is it the result of scientific investigation? If the latter, who determined its form?

3. Are the f-boles of a stringed instrument designed to harmonize with its physical form, and have they any hearing on the tone of the instrument?

4 What is meant by a "wolf" tone, and to what cause is the "wolf" attributable? 5 Have higher tones a greater or a lesser number

6. What is meant by a "baked" fiddle?

OUR SENSE OF HEARING.

of vibrations than lower ones?

"The external ear," says T. C. Hepworth, in his excellent essay on "The Sounds We Hear," "has little or nothing to do with the

auditory apparatus, and in birds (who may be conjectured to hear as well as mammals) it is altogether wanting. Without entering into the anatomy and physiology of the organ, we may say that the outer passage of the ear is closed by a membrane which measures about one-third of an inch in diameter. This membrane, set in vihration by the sound-waves of the air, communicates its motion to a series of small bones, which in their turn act upon the fluid contents of the internal ear. Within this fluid are spread out the sensitive fihers of the auditory nerve, which conveys to the brain the impression of sound.

"Our appreciation of music seems to be in great measure dependent upon the sympathy with which a vibrating hody will act upon another body of equal vibrations. If a sounding tuning-fork he held near another of the same note, and its sound be suddenly quenched, the second fork will sound vigorously, although it has not been touched, except by the trembling air. Two fiddle-strings tuned to the same note will in like manner act upon each other.

"Now, in the internal ear we have a wonderfully delicate organ which follows the same law. It consists of a number of fibers-indeed, we might describe it as a harp having thousands of strings. It is supposed that each of these strings is sensitive to a certain musical pitch; so that when we are listening to orchestral music, each chord that we hear as a compound whole is unraveled, as it were, by our ears into its constituent tones, each tone seeking out its counterpart, and urging it into sympathetic vibration."

THE ETUDE



THE OXFORD HISTORY OF MUSIC. Volume I. By H. E. WOOLRIDGE, Clarendon Press. Price, \$5.00.

If this work is carried out on the plan laid down in the first volume, it will prove to be that longwaited-for desideratum, a genuine history of music, not a mere chronicle of composers and their com-

This volume is devoted to giving an account of the origin of Polyphony. The discussion of the material of music is introduced by a short, clear exposition of the Greek System, as far as modern research has been able to elucidate it. The gradual evolution of Counterpoint is traced with great minuteness from the barbarous organon, or diaphony, of the tenth century to the exceedingly intricate, hut hardly less barharous, triplum and quadruplum of the thirteentb century. The author was fortunate in having access to the recently-discovered collection of fifteenth century music in the Laurentum Library in Florence. This has enabled him to furnish copious illustrations of this-to modern ears-archaic music.

The old systems of notation are fully and lucidly explained. One cannot but he amazed at the cumbrous, complicated system that our wise ancestors devised to express so simple a matter as the relative duration of sounds, and at the strange combinations they made of these sounds and, it is to be presumed, found pleasure in listening to.

The clear, scientific manner in which Professor Woolridge has treated his subject gives a value to his work that will commend it, not only to serious students of music, but to students of the history of the human intellect, in its struggle to express itself in an art of which sound is the impalpable material. If-as we said at beginning-the remaining volumes sustain the promise of the first, this "Oxford History of Music" is likely to remain the standard for a long

The complete history will be in six volumes; the first two, dealing with the Polyphonic period, including Palestrina and his successors, by Prof. Woolridge; the third, the evolution of the Monodic movement, from Josquin and Arcadet to its culmination in Purcell, by Sir C. H. H. Parry; the fourth, specially with J. S. Bach and Handel (Harmonic Counterpoint), hy Mr. A. J. Fuller-Maitland; the fifth the rise and progress of the classical forms of instrumental music (from Haydn and Schubert), by Mr. W. H. Hadow; the sixth, Musical Romanticism, by Mr Edward Dannreuther.

H A CLARKE

MELOMANIACS. By James Huneker. Charles Scribner's Sons. Price, \$1.50.

"A collection of fantastic and ironic tales" the book is said to be, and well it deserves its name. No comment is able to convey the distinctive quality of these tales, the cynicism, satire, and weird conceptions that abound. Poe and Hoffmann are met on their own ground. We hope the somewhat somher tone, dealing as the tales do, principally with disappointments, failures, and broken ambitions, will not injure, but strengthen the young musician. Con cealed in every tale is a moral that can be drawn out. There are twenty-four short stories in the volume based on various phases of musical life and thought We quote some of the titles: "A Son of Liszt"; "A Chopin of the Gutter"; "Isolde's Mother"; "An Ibsen Girl"; "Tannhäuser's Choice"; "The Red-Headed Piano-Player": "The Wegstaffes Give a Musicale": "Dusk of the Gods"; "The Disenchanted Symphony"; "Music the Conqueror."

READING NOTICES

MR. W. S. B. MATHEWS, assisted by Miss Blanche Dingley, will hold a summer class for piano teachers, making a specialty of Mason's "Touch and Technic system, with a unique course in Ear-Training, Memor izing, and Principles of Practice by Miss Dingley. This course is the result of thirty years of experience in meeting the needs of teachers.

THE Thomas Normal Training School, 550 Woodward Avenue, Detroit, Mich., offers material advantages to those who will devote time to summer study Seventy-five graduates were placed in positions during

MR. WILLIAM H. SHERWOOD will begin his work at Chautauqua Assembly July 5th for a six weeks' course. Instructions will be given in all branches of musical work by competent assistants. Pupils have the fine opportunities of the Sherwood concerts and

MR F. W. Wonell will conduct a course in voiceculture and singing for ten weeks at Sarnia, Ont., beginning July 1st.

Mr. A. W. Borst will have a summer school for organists, including courses in piano and harmony, at the Odd Fellows' Temple, Philadelphia.

THE Faelten Pianoforte School will conduct a course for teachers in their new building, 30 Huntington Avenue, Boston, Mass.

Dr. Percy Goetschius, Steinert Hall, Boston, bas arranged to give special rates for harmony lessons by correspondence during the summer.

THE Normal Course in Kindergarten Teaching, as developed by Mr. Daniel Batchellor, should attract the attention of teachers who work with children. Mr. Batchellor will hold a summer session at Sea Isle City, a summer resort on the New Jersey coast, within easy reach of Philadelphia.

Mr. HERBERT WILBER GREENE has arranged to hold a Summer School of Music at Brookfield Center, Conn., July 2d to August 26th. The program of the school has been arranged to meet the needs of teachers and students of all grades of advancement in vocal, piano, organ, violin, and theoretical study. The fee, \$100, includes all expenses for lessons, practice, lectures, recitals, and concerts for an eight weeks' course.

MUSICIANS who are seeking instruction in scientific educational methods in music should correspond with Mr. C. B. Cady, 511 Huntington Chambers, Boston, Mass. Mr. Cady will conduct courses in normal work in Chicago, June 24th to July 18th; in Boston, July 22d to August 15th.

THE Myer Summer School for singers and teachers will hold its fifth season at Point Chantanous on the lake. A unique feature of this school is the normal course for teachers. Many have doubled not only their usefulness, but their income, through this course. The system as taught in this school is logically formulated in "The Renaissance of the Vocal Art" (just published), by Edmund J. Myer; may be ordered through THE ETUDE.

MRS. J. WENTWORTH BRACKETT, the well-known vocal teacher of Boston, offers exceptional advantages to those of her pupils who reside with her. While she devotes the most painstaking efforts to every student, her specialty is the training of resident pupils. Practice and vocal work being done under her persona supervision, they accomplish in one year work usually requiring two or three.

At the request of many teachers and a number of schools and colleges, Mrs. A. M. Virgil, the director of the Virgil Piano School, 29 West Fifteenth Street, New York City, has decided to hold a special summer course for teachers the coming season beginning July 8th and lasting until August 29th. Her new book of instruction, enti'led "The Virgil Method," will be ready for use at the "Summer School"

(See summer school notices in advertising columns.)

Ir you are dissatisfied with the manner in which your orders are filled; if the selections you receive are limited in quantity; if you cannot get, "On Sale," just the style or kind of music for any special purpose that you desire; if orders are not filled promptly, try the Music-Supply House of Theo. Presser. We try to give intelligent and efficient attention to every order that is received; we do attend to it the day it is received; our entire force of more than 70 skilled employees is on great "Teachers' Department;" we do our best to keep only good editions, and are pleased to be informed of the contrary. Our discounts and terms are not equalled by any house in the country, and a point to be considered, and perhaps not thought of by the profession before, is that the retail price of our own sheet music publications is the lowest per page (the way in which the retail price is arrived at by all publishers) of any legitimate publisher; a large retail price and a large discount off is no particular advantage to you. Compare our price with the price of the same composition in some other catalogue. Promptness, Efficiency, Economy, is our watchword, and satisfaction guaranteed. Send for a line of catalogues, including discounts and terms, which will he very interesting. Try us, even if not at present.

TEACHERS should now be doing the most important part of their teaching, that of strengthening their pupils in the previous work of the season. They need suggestions of a practical nature, and especially de vices that are time-saving, both to teacher and pupil. THE ETUDE brings each month numerous suggestions that will make the work of the studio and practiceroom more scientific, thorough, and accurate. Many of our teacher-readers say that those of their pupils who are subscribers to THE ETUDE make the most rapid improvement. There is a stimulus in the reading matter that creates and maintains an interest in music and musical work. The new music in each issue also helps in selecting new teaching material and in sight reading. Teachers who do not urge their pupils to take THE ETUDE and read it are not using a most powerful aid. THE ETUDE, circulating in a community, makes hetter pupils and brings new pupils to the teacher who makes known its value to the pupils. If you have twenty-five or thirty pupils you ought to have at least ten subscribers in the number. Make an effort to secure the number. It will repay you. Write for our special inducements to club-raisers and for our liberal premiums.

In the last issue we announced a new work on the voice, by F. W. Root, entitled "Introductory Lessons in Voice Culture," and reduced the price for introductory purposes. We will continue the special offer through this month, at end of which the offer will close. We send postpaid a copy of the work for 30

cents. If charged on our books, postage will be extra. We would advise all interested in voice culture to procure the work. It marks a distinct advance in methods of voice study. It is the culmination of years of study by the author in this field. In the last issue of THE ETUDE we gave an outline of the character of the work, to which we refer those who desire particulars. It must also be noticed that this work is, and give special prices for their advertisements. at the same time, a self-instructor as near as one can be made. The directions are ample and clear.

We particularly draw attention to this work as the MUSIC FOR beginning of a series of works on voice culture which we will issue in the near future. They will form a complete course, which is intended to be the greatest work on the subject yet published. These works can all be taken up in order, and we are desirous of interesting a large number of singing teachers at this time, when the work can be had at reduced price. In the next same to he returned within 30 days.

issue of THE ETUDE we will be prepared to announce another new work and would urge all voice instructors to keep up with the times and the line of study which is being developed by the leading voice experts of the

THE ETUDE

THE "Petit Library," which we have been offering at special price, is withdrawn with this issue. This library consists of nine volumes, quite small in size, of about 130 pages, each volume devoted to one composer. Musicians write that the subjects are all well treated. For all practical purposes these volumes are all that is needed for complete lives of the masters of music. At regular market price they are the cheapest sets of biography published. For club-work, for modest musical present for studio work nothing better can be had.

"DEEMS' Cahinet Organ Instructor," which we announced in last issue, will be ready for delivery some time during this month. It is a work distinctly original and new. It progresses in the most gradual manner and is a safe guide for beginners. There are very few works for reed organs that can be recommended; Deems' instructor is an exception. All the advanced ideas of education were known to the author, who was a master of higher forms of art, and capable of the best work in arranging in a simple form, the greater works. The time of the year is approaching for organ-teaching, and all those interested should procure at least one copy, if for nothing more than a change. It will be on special offer only through the present month, and can be had for only 60 cents postpaid. The retail price of the book is \$1.50. It will well repay an instructor of this instrument to investigate what new is presented in this Doome' Instructor

WE will issue this month a volume of instrumental pieces of the second and third grades. The work is entitled "First Recital Pieces" for pianoforte. Every piece in the volume has been tried and found valuable as a "first piece" for public performance. They are selected from the best of this grade in our catalogue. You are sure of getting just what is announced. It is a volume that any pupil can use-pleasing, useful, and brilliant. The plates are the same as those used in sheet music, and the pieces purchased singly would cost about ten dollars. Our special price postpaid will be 40 cents during this month only. This, with postage paid, is about one-half of the wholesale price of the book. It will be bound in stiff paper sides with cloth

IT is the growing custom among the profession generally, and especially among those who teach in schools and away from musical centers, to combine pleasure and business in the summer by taking a course with some prominent teacher or in some special hranch, either in one of the large cities or at some country or seaside resort; hrushing up, as it were. This is not always to be considered husiness; there is certainly considerable pleasure connected with even the study portion of it. Owing to the low prices for living arranged beforehand by those familiar with the place, and the special summer price for study, it is possible to do it all for only as much, or even less, than a vacation would cost in any event.

We would draw attention to the Summer School advertisements elsewhere in this issue. To any schools or teachers who contemplate teaching to even a small extent during the summer, we invite correspondence,

OUR stock of music for Memorial Service this year is very large and complete, DECORATION (MEconsisting of quartets for MORIAL) DAY. male voices; quartets for

mixed voices in hoth octavo and sheet form, solos and choruses, and bound collections. We will he pleased to dore Lack, is an excellent example of the work send same On Selection to our patrons, wishing the

WE are preparing a catalogue of pieces for six hands, and two pianos, four and eight hands. This will include original compositions, and arrangements of many of the standard works for orchestra by classic and modern writers. Such pieces are valuable for ensemble practice, serving also to promote a hetter acquaintance with the greater orchestral works. They are especially suitable for performance at commencement exercises and other exhibitions.

We are offering the original foreign editions, and will allow our patrons the same liberal discount as on our own publications. We will furnish copies of this catalogue gratis to all who are interested, and will send any of the pieces on examination.

Our Renewal Offer for this month is one of more than usual importance. We make a departure to an extent from musical goods. If you will send \$2.00, we will renew your subscription for a year and send you fifty visiting eards and the plate hy mail, postpaid; or we will send, for the same amount, in addition to the subscription, a copy of each of the three volumes of "Studies and Study-Pieces," by A. Schmoll. These three hooks comprise a small library of graceful salon pieces, and an equal number of useful etudes somewhat in the style of Heller. Each has a characteristic title designed to awaken a corresponding sentiment in the player. They retail for \$1.00 each. All are of moderate difficulty.

WE have made several offers of operas, of our own selection, however, at a price of 40 cents each, postpaid. We now make a more valuable offer than hefore, owing to the fact that we herewith give a list from which you can make your own selection. We have only a limited number of each, so that it would he well to make a first and a second choice. The price will he 40 cents each, postpaid, as long as they last, with the exception of "Olivette," which will be 25 cents. All the following have English text:

Algerian, De Koven, \$2.00. Althea, Poppen, \$1.50. Beggar Student, Millocker, \$1.00. Brian Boru, Edwards, \$2.00.

Bridal Trap, Audran, \$1.25. Canterhury Pilgrim Stanford, \$2,40.

Cigale, Audran, \$1.00. Caude Duval, Solomon, \$1.00 Faust, Schumann, \$1.00. Faust up to Date, Lutz, \$2.00.

Frankenstein, Lutz, \$2.00. Fille du Tambour Major, Offenbach, \$3.20. Grand Mogul, Audran, \$3.00. Hamlet (Burlesque)

Abbott. \$1.25. Jupiter, Edwards, \$2.00. Knickerhockers, De Koven,

Martyr of Antioch, Sullivan, \$2.00. Manola, Le

Miss Esmeralda, Lutz, \$2.00. Mystic Isle, Grant,

Nautch Girl, Solomon, \$2.00. Old Guard, Planquette, \$2.00.

Olivette, Audran, 50 cents. Pauline, Cowen, \$2.00. Pepita, Le Cocq, \$2.00. Paul and Virginia, Massé,

Pretty Cantineer, Planquette, \$1.00. Poor Jonathan,

Millocker \$1.00. Pyramid, Puerner, \$1.00. Ruy Blas, Lutz, \$2.00.

Sultan of Mocha, Cellier, \$1.60. Vie la, Offenbach, \$2.00.

Widom, Lavellée, \$1.50. Zenobia, Pratt. \$1.50.

MENDELSSOHN'S "Spinning Song" is such an old favorite MUSIC IN THIS ISSUE. that it needs no word of introduction. We are glad to say

that it still appears in recital programs of the best artists. It will stand a great amount of polishing and the most careful practice. Every note should be clear cut, and all runs as crisp and sparkling as possible. The "Tarantella." Op. 20, hy Theoof this popular composer. It is sure to become popular with young players. With a proper observance of subject. While these exercises are called "Intro-ductory," and such they are, still they can be studied

"Choir and Chorus Conducting" meets a real need and is beyond my expectation. Every teacher and

conductor will surely not count his library complete without it.—Benjamin Franklin Bietts.

"Choir and Chorus Conducting" gives many help-ful suggestions, and the book should be in the hands of every director.—J. H. Hall.

"Choir and Chorus Conducting," by F. W. Wodell, is a work that has long been needed, and admirably

Have read your book "Choir and Chorus Conduct-

ing," with much pleasure. I extend my congratulations to you for so successfully handling the matter.

—Bernard Cadwallader.

I have been buying my music from different companies, but hereafter intend to deal with you, as I

find I can do better with you than with any other

will keep them for prizes when I have my closing exercises in June.—Miss Edna Gordon.

good indeed. Please send me twelve more books of

The Petit Library is very unique and helpful. I

The "First Parlor Pieces" for the piano are very

I have just received a copy of Horvath's "Octave

I find so much music available in THE ETUDE for

I have used several organ methods and Landon's

First Steps in Pianoforte-Study is far superior to

any book I have ever seen for beginners on piano, whether young or old.—Mrs. Mary E. Maine.

person of limited means to purchase a library of musical works worth four times the amount paid.—

in Pianoforte-Study," also "Selected Studies from Loeschhorn," I take great pleasure in recommending

them, as they supply a long-felt need: that of com-bining melody with first steps in teaching. I con-sider them especially adapted to the young minds, and they will also give satisfaction with all beginners.—

I intend to use your editions throughout in my teaching, as I find them to be the best fitted for

carrying pupils in the safest way to the high standard of musical excellence required to-day.—J. E. Philte.

pages. I shall always recommend it to my friends.

—Mrs. C. T. Eichelsdoerfer.

chorus director.-W. S. Hollenback.

Mrs. Callie Kinkead.

Studies," and am very much pleased with them. They possess the happy combination of melody and technical demands.—L. C. Keith.

teaching purposes that I consider it very valuable.-

is the first one which suited me.-Lucy Logan.

fills the vacancy.-Charles W. Froh.

firm.—Etta Wamshire.

same.—S. S. Fording.

J. E. Lewis.

song of the lighter, more popular kind, and should

be a welcome addition to the repertoire of singers who

style. It is very singable, moderate in range, and will

commend itself to teachers as well as singers, as a song

that deserves a place on both concert and recital pro-

grams not strictly classical.

be a welcome addition to the repertoire of singers who with profit by all those who consider themselves advanced. The volume is meaty, and furnishes the more classic songs. "O Lassie, Be True to Me," by teacher and pupil with the right material upon which to rightly build the voice.—Dr. M. L. Bartlett.



A TEACHER OF EXPERIENCE, GRADUATE OF the Leipzig Conservatory and pupil of Leschetizky, desires a position as plano-instructor in a conservatory or college of music. Can give best of references. Address: J. A. H., care of M. Durkes, 33 Mill Street, Dorchester Boston

ARTISTIC ARRANGEMENTS-SONG OR PIANO Solo Send your M.S. for free examination. C. E. Daucy, 436 Manhattan Avenue, New York City.

YOUNG WOMAN OF EXPERIENCE DESIRES position for summer, to teach piano and super-intend practice of children. Excellent reference. Address: G. T., in care of ETUDE.

GOOD OPENING FOR EXPERIENCED TEACHER of violin and string instruments. Correspond with T. Zender, Kenton, Ohio.

LADIES WANTED TO WORK ON SOFA PILLOWS. Materials furnished. Steady work guaranteed; experience unnecessary. Send stamped envelope to Miss McGee, Needle Work Department, Ideal Company, Chicago, Ill.

AN EXPERIENCED AND SUCCESSFUL CONSERV. atory director, teacher of Piano, Voice, and Harmony, with best of testimonials as to ability and Christian character, desires a position in a college or school. Salary a secondary consideration. Address: Bachelor of Music, care of The Etude.

WANTED: GOOD PIANIST AND VOCALIST TO WANTED: GOOD PLANISI AND VOLALISE TO teach and take charge of the piano and vocal department in a flourishing conservatory of music. Also desires the services of a good violinist and one who can also teach piano. Send references, programs, and repertoire. Address: "R," in care of ETUDE, Philadelphia, Pa.

A SPECIAL OFFER TO ETUDE READERS WILL be found in the column "ad." on another page in this issue, of E. T. Paull Music Company. It will certainly be to the advantage of anyone who uses certainly be to the advantage of anyone who desermusic to look this column over carefully, and see the special offers that are made to the readers of THE ETUDE only. Look for the column which has the heading "E. T. Paull Music Company's Best Publica-

HOME NOTES.

MEMBERS of the Senior Class of the Western Con-MEMBERS Of the Senior Chass of the Western Con-servatory of Music, Chicago, gave an "Afternoon with Chopin," March 12th. President E. H. Scott gave a lecture of instructive criticism.

gave a fecture of instructive criticism.

A SERIMA of Verper Services, historically arranged, have been given in University Hall, Ann Arbor, Mich, evering the ground from the Netherlands and early close the properties of the Netherlands and early close the properties of the Netherlands and early close the properties of the Netherlands of the Netherlands of the Netherlands of music. In addition to these "Verper Services" as compared to the Netherlands of the Netherl of music. In addition to these "Vesper Services" are Mr. Albert Lockwood's Historical Lecture-Recitals, covering a wide field of piano literature.

DR. CHARLES R. FISHER, head of the music de partment of Western College, Iowa, has a fine course of lecture and recital work for the students.

Mrs. Sarah K. Hadley's song-cycle, "Hiawatha's Wooing," was given at the Waldorf-Astoria, New York City, March 6th.

An active organization is the "Young Musicians' Club," of Terryville, Conn. Programs from the works of the great composers are being studied this season. Mr. Erenerick Maxson, of Philadelphia, has bee

giving a series of pupils' organ-recitals in the Central ongregational Church. MR WILLIAM ARMSTRONG, who has secured a num-

ber of interesting articles from artists of eminence, has just sailed for Europe. He will send The ETUDE some interesting articles while abroad,

Mr. AND Mrs. J. Francis Cooke, of Brooklyn, N. Y., will spend quite a time in Europe this year in Mr. Cooke is one of the officers of the Brook lyn Institute.

Pupils of the American Violin School, of Chicago, Joseph Vilim, director, gave a concert March 6th. Dr. H. G. Hanchett's lecture on "Contrasts in Purpose" with illustrations from classical and romantic composers, was well received in New York,

Mary E. Hallock, the planist, has just been en tour with the Philadelphia Orchestra, playing in The Key to Clarke's "Harmony" is very clear and concise, and a great help both to teachers and students.—Grace Foster. Allentown, Wilmington, York, Harrisburg, and Lar caster. Pa

MR. J. HARRY WHEELER has resigned his position as head of the vocal department at the Chautauqua Summer Music School, and will give his time to work in New York City, which is rapidly becoming a cen-ter for summer teaching, especially in singing.

THE Choral Union, of Paris, Mo., will have a Music Festival in May. Mr. R. C. Hubbard is conductor of the club.

Mr. Perley Dunn Aldrich has a unique series of recitals called "Three Evenings of Song," which have been well received.

MR. EUGENE E. DAVIS, of Baylor College, Texas, has given a fine series of recitals at the school and in connection with the Treble Clef Club. Every town and school should have an active musical organiza-

Mr. Carlyle Petersilea sends a glowing account of the recitals given by Mr. A. Krauss and his violin pupils in Los Angeles, Cal.

Vocal recitals were given recently in the concert-hall of the Broad Street Conservatory, Philadelphia, by Miss Louise De Ginther and Miss Luna Dickeson, who have been studying under Mr. Herbert W. Greene, of New York, head of the vocal department I know of no musical journal of more educational value both to teacher and to student than THE ETUDE. The liberal premiums each month enable a at the conservatory.

Mr. J. Warren Andrews, of New York, had a very successful scries of organ-recitals by his pupils in the Church of the Divine Paternity, New York

Wodell's "Choir and Chorus Conducting" will be MR. FREDERICK A. WILLIAMS, of Cleveland, Ohio, of value to one without experience as a choir or gave a lecture on the "Study of Music," assisted by several pupils. The ETUDE has received a few short The greatest trouble I have in teaching is selecting extracts from the talk, which we shall publish.

music for my pupils, and THE ETUDE has been of considerable help to me.—Jennie White. Mr. F. J. Zeisberg gave a successful ensemble concert at Sullins College, Va., two pianos, Liszt-Organ, three violins, and one viola being used. After a careful examination of your "First Steps

An historical piano-recital, by the pupils of J. M. Dungan, of the Indianapolis Piano College, was given March 7th, the program being entirely of modern

Mr. Gustav L. Becker has presented a number of advanced pupils at his private studio musicales at his home in New York City.

Mr. George Marks Evans, of Wilkesbarre, won the prize for the best hymn-tune submitted at the Nanticoke, Pa., Eisteddfod.

THE work of the Limestone College Musical Club, I must tell you how thoroughly we enjoy THE ETUDE. We spend many pleasant evenings in playing the duets contained therein and reading its interesting under the direction of Mr. George Pratt Maxim, shows a fine course of study.

The Musical-History Club, of Newark, met at Miss Kathryn Glinnon's Studio. The subject of study was the "Development of the Sonata-Form."

THE

Conducted by PRESTON WARE OREM.

JUDGING from the number of responses we have received to the suggestions regarding lesson-blanks in the February ROUND TABLE and the number of specimens submitted, the use of such blanks must be quite general. Many teachers use a regular printed form; others, a writing-tablet merely; and still others an ordinary blank-book. Of these, the regular printed form seems preferable.

In order to make this department of practical value, all matters pertaining to the subject of teaching devices and lesson-helps should be freely discussed. All contributions bearing on this subject will be welcomed.

A thousand and one problems constantly occur in the experience of a teacher, each requiring its own peculiar solution; matters, such as are not touched upon in text-books. It is in the solutions of these problems and in the invention of devices for overcoming the obstacles presented by them that the true mettle of the teacher is brought out and the foundations laid for a successful pedagogic career. In such questions as these a free interchange of ideas is of mutual benefit, and it is toward the promotion of this end that the columns of this department are thrown open. We cannot, of course, promise to print everything submitted, but all communications will receive prompt attention and earnest consideration, all available material being utilized. Short, pithy articles bearing directly on some single teaching device of real practical value are always acceptable.

Methods of imparting special technical principles, means of overcoming mechanical difficulties, classification of touches, studies in rhythm, phrasing, interpretation, and eleme tary analysis, treated in a practical and common-sense manner, are suggested as especially suitable.

A LITTLE PRACTICE.

CHARLIE was a very bright, intelligent lad, by nature, with a sense of morality held to a high standard by his father, a highly-esteemed clergyman. It was due to the fact that this excellent training existed that I am able to give the following unique conception of what constitutes the code of honor when it comes to the subject of music-lessons, notwithstanding high ethical instruction.

Usually Charlie knew his lessons well and played with but few mistakes and was careful as to the fingering; but one day everything seemed to go wrong; he missed his keys, read the notes badly, used no system in the fingering, and exhibited such a nervous and anxious manner that finally I could stand it no longer and expostulated.

"You do not know your lesson at all to-day. Have you practiced?"

"Yes, sir," he replied, with decided emphasis "Well, I cannot account for such a miserably given lesson except through neglect of practice" I answered,

"Well, to be candid Mr. M-, I only practiced just enough so that I could say that I practiced, but not one bit more,-Eugene F. Marks.

. . . AN OPPORTUNITY USED.

No one should begin the study of music unless he expects to devote a certain amount of time every day to systematic practice and to attend every lesson. Young scholars should be encouraged by their parents, in every way, to practice regularly; and the reason for this regular work is that music is a beautiful accomplishment and a valuable study, and that it is a wrong idea to hold out to them the inducement of a certain

THE ETUDE

FRAGRANT ANTISEPTIC

a perfect liquid dentifrice for the TEETH MOUTH

New Size SOZODONT LIQUID, 25c SOZODONT TOOTH POWDER, 25c Large LIQUID and POWDER, 75c 25c

At all Stores, or by Mail for the price. HALL & RUCKEL, NEW YORK

For Brain Workers Horsford's Acid Phosphate

Strengthens the exhausted and confused brain, relieves nervous headache and induces refreshing sleep. A wholesome tonic.



Music and Art Tour designs, beau for catalogue.

AND ATTENDING THE

BAYREUTH FESTIVAL

A small party of cultured persons, relieved of travel's worries, accompanied not only by an experienced conductor and art critic but also by a noted music lecturer, traveling thoughtfully through Europe's art and music centers-can you imagine a better way of going abroad?

SPECIAL ART TOURS AND GENERAL TOURS

for all persons of culture.

We are glad to send our Booklet. BUREAU OF UNIVERSITY TRAVEL ITHACA, N. Y.

() EUROPEAN VACATIONS

AND TRAVELING CHAUTAUQUA

High-class, low rate summer tour for recreation and culture, with leisure, comfort, and economy. 0 15 to 25 per cent. cheaper than any tour of equal time, extent, and service. Preparatory reading course. Art, history, and music lectures en route. Comprehensive, thorough. No haste,

no waste, no extras. The Bayreuth Wag-⋖ ner Festival. Private, limited party personally conducted by the Rev. S. W. NAYLOR, Madiat the same time shaking my nead dubiously. son, N.J.

The Wabash Line

As the Watural Route

Between Western Gateways

and

Principal Eastern Cities

A World Without Music

would be a dreary place. Music is an inspiration—a tonic. WHAT appeals to our hearts and gentler natures more than the sweet harmonies that are brought from the strings of a mellow sympathetic toned piano?

EMERSON PIANOS

have that refined quality of tone so much appreciated by discriminating musicians. That quality was not obtained by accident but by 52 years of painstaking labor and research.

MORE THAN

75,000 EMERSON PIANOS made and sold during half a century of honorable dealing,

stand as musical monuments to the truth of our claims, in every city and county in the Union. ACTIONS finest in the world. VENEERS and case

designs, beautiful and artistic. Come and see us or write

England and the Continent EMERSON PIANO CO.

BOSTON, MASS. Weste, n Branch: 195 Wabash Avenue.

Chicago



ARESAFE

We claim Purity and Safety, and substantiate this claim with Chemists' Certificates

By the Blue Label used only by us (and fully sustained by re-sion), pasted on every piece of genuine Agate Nickel-Steet simile of this label, ever, mailed free to any address. Agate Nickel-Steel Ware is sold by the leading Department and Hosseflurnishing Stores.

Lalance & Grosjean Mfg. Co., New York, Boston, Chicago.



THE SHERIDAN TEACHERS' AGENCY GREENWOOD, S. C.

Eighth Year, Successful Work, Business Methods, Reasonable trms. Offers best service to be had in the South. Special facilities for placing Music Teachers. So far this soon we are having more calls for high-grade Music Teachers

F. M. SHERIDAN, Manager.

SOME MEN PAY

\$10,000 for an expert to manage their advertisers who pay \$5.00 for an annual subscription to PRINTERS' thinking about. But even these are not the extremes reached

There are men who lose over \$100,000 a year by doing neither one. For sample copy send 10 cents to PRINTERS' INK.

No. 10 Spruce Street, - . New York City.

money reward or a treat of some kind. If a young person shows no love or aptitude for music and needs to be driven to the daily practice as if it were some unpleasant task, it is better that such a one does not study at all. It is a much sounder policy that a young person be made to feel that he must earn the privilege of studying music by good, honest work, and that if he will not work thus he does not deserve the opportunity of studying-an opportunity that many others, less fortunately situated, would consider an inestimable boon.-H. L. Teetzel.

THE NEGLECTED PREFACE.

How many students read the prefaces to their school-books? You remember the little boy's definition of "The Constitution" as "something in the back of histories that no one ever reads?" I fancy this same definition, with a slight change of location, would fit the word "pretace."

As well intrude upon a stranger without first receiving an introduction as to commence the study of a book without examining at the outset the preface.

Musical instruction books, especially, have some excellent matter at the beginning that is almost sure to be overlooked by the pupil unless attention be directed to it; and here, again, the method of "questions and answers" will be found most efficacious.

Not long since a bright little girl began the study of Landon's "Reed-Organ Method." Knowing that his remarks "To the Pupil," at the beginning of the work are very valuable, I asked her to look over the article carefully, stating that I would ask some questions on it at the next lesson. I prepared a list that covered the material very thoroughly, and the answers given were in the main satisfactory. I would urge my fellow-teachers to be sure that everything of value in a book be studied carefully, whether it appear in "the neglected preface" or elsewhere.-Lulie

DISCIPLINE

THE pupil who always does just as she likes at home is not the best pupil in the world to give lessons to: for she may do as the teacher tells her at the time of taking the lesson, but, if she does just as she likes the rest of the time, it is doubtful if the lesson will do her much good. It is usually the pupil who has had a certain amount of discipline at home who succeeds best with her studies .- Frederick A.

WHY THE PIANO IS UNPOPULAR (?!).

Does not this sound like a paradox? The piano unpopular? No, there is no mistake about it; some people write about the "unpopularity" of this great instrument, and try hard to explain this assumption. It is so hard to believe all this, however, that, barring a few cranks, there seems to be a piano-craze at present. Why, take into consideration the music that is daily being published for the piano, see the number of pianos manufactured yearly, then the number of people learning to play this instrument and the thousands of teachers that earn their bread and butter by this profession, and-last, but not least-the piano recitals! Are not all these facts sufficient to prove that the piano is so very "unpopular" that the time is dangerously near when the piano will be the only musical instrument people will know or care about?

Yes! the piano must be very unpopular at present, especially when you happen to meet three or four members in a single family each and all playing the piano; or, better still, as I know from experience, when mothers, with all the family burden on their shoulders, begin to take piano-lessons so as to be able to play a little for themselves. And why not? There is such a wealth of piano-literature beginning with the first grades that, no matter how late in life a person takes up this instrument, he will be richly rewarded by learning to play beautiful music of the greatest masters of our divine art .- L. Haendelman.



Received Highest Award Gold Medal

Lowney's Cocoa is not like other Cocoas; it is better. The flavor is better—full and delicious. It is Lowney's Locoa is not like other Cocoas; it is better. The flavor is better—full and delictous. It is babolately a natural product; no "treatment" with alkalies and other chemicals; no adulteration with flour, starch, ground cocoa shells, or coloring matter—nothing but the nutritive and digestible product of the choicest Cocoa Beans. A trial will show what it is.

Sample Can (1/1b,) for 15 cts. in stamps. THE WALTER M. LOWNEY CO., Dept. 99, BOSTON, MASS.

The Church Parsons Kindergarten Method of Music Study

ENDORSED BY PROMINENT EDUCATORS, AND ADOPTED BY MANY LEADING CONSERVATORIES

SUMMER SCHOOL OPENS JULY FIFTEENTH

CHICAGO STUDIO, 610 FINE ARTS BUILDING

NORMAL CLASSES TO BE CONDUCTED BY MRS. PARSONS EARLY ENROLLMENT IS DESIRED

Music teachers will have an opportunity to examine the method by attending demonstrations at the Illinois State Association at Joliet, in June, or the M. T. N. A. meeting at Put-in-Bay, in July,

Correspondence should be addressed to

610 FINE AR.TS BUILDING. - - CHICAGO

SUMMER MUSIC SCHOOLS.

A-SUMMER CLASS FOR PIANO TEACHERS AMERICAN CONSERVATORY

Chicago, June 30 to July 26, 1902

DESIGN: To Stimulate Musically, To Awaken Thought in Teaching, To Perfect Technique, To Improve Tone-Production, To Enlarge the Teaching Repertory, To Systematize Instruction To Improve the Method of Study, To Lay a Foundation for Interpretation, and To Introduce a Greatly Improved Method with Children.

COURSE A: By MR. W. S. B. MATHEWS. Mason's System of Technics, The Proper Use of Teaching Material, How to Introduce Classical Music, and the Principles of Music Teaching in General, Daily, 10.30 to 12.

COURSE B: By MISS BLANCHE DINGLEY. A New and Highly Productive System of Ear-Training for Children; The first 20 Lessons in Detail; Memorizing for Children and for Artists; Method of Study; Principles of Practice and of Artistic Interpretation. Daily, 1.30 to 3 P.M.

COURSE C: By MR. MATHEWS and MISS DINGLEY. Eight Practical Lessons in Mason's Technics, one hour each. Classes of Four.

TERMS: Courses A and B, \$25.00 each; Course C, \$10.00; Courses A and B together, \$40.00; Courses A or B with C, \$30.00. The Whole Work, \$50.00

This Course is the outgrowth of more than thirty years' experience with summer classes. It has been approved in its earlier forms by a whole generation of teachers. The present year is more comprehensive, more novel and instructive than any summer class as yet offered. For circulars and infor-

BLANCHE DINGLEY, Manager, Auditorium Tower, Chicago

SPECIAL SUMMER TERM FOR TEACHERS Cincinnati Conservatory of Music

Miss Clara Baur, Directress

Established in 1867
structs, trains, and educates those seeking a musical educai after the best methods of Foremest European Conserva-The faculty includes some of the leading Artists and Musicians

The raculty includes some of the leading Artists and Musicians of America.

The environment of the new location with respect to refinement, the control of t

MISS CLARA BAUR
Cincinnati Conservatory of Music
Highland Avenue and Oak Street, . Cincinnati, Ohio



F. W. WODELL

VOICE CULTURE-SINGING AT SARNIA, ONTARIO

For Ten Weeks' Summer Term, beginning July 1, write to Odd Fellows' Temple, Philadelphia, Pa. Pierce Building, Copiey Square, Boston, Mass., for circulars.

30 HUNTINGTON AVE., BOSTON, MASS.

SCHOOL FOR ORGANISTS

INCLUSIVE TERMS FOR PIANO, ORGAN. AND HARMONY TO AUGUST 1st. ALBERT W. BORST

MUSIC-EDUCATION

"Music teaches most exquisitely the art of development."

CHICAGO

June 24 to July 18

BOSTON

July 22 to August 15

CONDUCTED BY

CALVIN BRAINERD CADY

BOSTON, MASS.

DR. HENRY G. HANCHETT

SUMMER MUSIC, PIANO, AND NORMAL STUDY POINT CHAUTAUQUA, N. Y.

RECITALS, ANALYSIS, INTERPRETATION, TECHNIQUE, CLASSES, LESSONS Address at Studio, No. 136 FIFTH AVENUE, - NEW YORK CITY

SHERWOOD Season at CHAUTAUQUA

July 5 for six weeks

Full Corps of Assistant Teachers. INTERPRETATION and ANALYSIS CLASSES A SPECIALTY SHERWOOD MUSIC SCHOOL, 203 Michigan Avenue, Chicago Summer Instruction in all Branches. SHERWOOD CONCERTS and LECTURE RECITALS Address CHAS. R. BAKER, Fine Arts Building, Chicago 925 Congress Avenue, . Austin, Texas

KIMBALL HALL BUILDING 239 to 253 Wabash Ave., Chicago, III. JOHN J. HATTSTAEDT, Director

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

SPECIAL SUMMER SESSION

OF FIVE WEEKS, BEGINNING THURSDAY, JUNE 26, AND ENDING WEDNES-DAY, JULY 30, 1902

UNSURPASSED ADVANTAGES

SEND FOR CATALOGUE AND SPECIAL CIRCULAR ..



CLAVIER PIANO SCHOOL A K VIRGII . Director

S. M. FABIAN, Artist Teacher



VIRGIL CLAVIER METHOD July 9 to August 18, 1902

CLAVIER HALL 11 W. 22d St., New York

A K VIRGII



The Thomas

Normal Training School

Dublic School Music, Drawing, and Obveical Culture

TEACHERS JESSIE L. GAYNOR, Elementary Piano Study EMII. LIEBLING, Advanced Piano Study

All branches taught by correspondence. Positions secured for graduates as graduates placed this year.

Write for information to

LOUIS A. THOMAS, Secretary DETROIT 550 Woodward Avenue MICH.

Mrs. Hagerty's Summer School of Piano and Vocal Music, Deep Breathing, and

Physical Culture

School of Technique a specialty.

Virgil Practice Clavier and Mason's "Touch and Technique" mm the basis of the School of Piano Technique.

The Vocal School will be conducted on Madame Mathilde archesi's Vocal Method.

agerty's own method, the wholesome results of which are issurpassed by any other method. For further particulars write to

MRS. IDA HAGERTY

- THE H. W. GREENE -

SUMMER SCHOOL OF MUSIC

HELD AT BROOKFIELD CENTER, CONNECTICUT

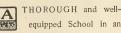
FROM JULY 2 TO AUGUST 26, 1902, INCLUSIVE (8 WEEKS)

TERMS:

\$100,00 FOR THE ENTIRE SESSION, INCLUDING BOARD AND TUITION

FOR PARTICULARS

Address H. W. GREENE, 489 FIFTH AVE., NEW YORK or BROOKFIELD CENTER, CONNECTICUT



ideal spot under most favorable terms and conditions.

It was first planned to meet the needs of teachers, and has broadened to include students of all grades who desire to study during the summer months.

DEPARTMENT DIRECTORS

Voice, HERBERT WILBER GREENE

> Piano, CAIA AARUP Organ and Theory. SIDNEY A. BALDWIN Violin, ALLAN SMITH

Interpretation and Conducting, LOUIS ARTHUR RUSSELL

Lectures and Recitals by Eminent Specialists to be announced

ECTURES with illustrations on Singing, Piano Forte, Organ, Theory, Musical

History and Literature, form a part of the programme for each week, also two Private Lessons in either department, and one hour daily use of piano for practice, besides many additional recitals and con-

MR. LEO KOFLER AUTHOR OF THE WELL-KNOWN BOOK THE ART OF

BREATHING AS THE BASIS OF TONE PRODUCTION TEACHER OF THE ART OF SINGING

And Specialist for reviving ruined voices of Singers and Speakers will accept pupils all through the summer at his Studio, No. 5 East 14th Street, New York City,

or at his home in Brooklyn. A COUPLE OF PUPILS AS BOARDERS will be received in his home.

All appointments must be made by mail, addressed to LEO KOFLER 279 Carlton Avenue. - Brooklyn, N. Y.

MORMAL COURSE IN

TRINDERGARTEN TEACHING COLOR MUSIC FOR CHILDREN

> SUMMER INSTITUTE AT SEA ISLE CITY, N. J. Beginning July 7, 1902

CLASSES FOR TEACHING THE COLOR-MUSIC SYSTEM DAILY LESSONS IN EAR AND VOICE TRAINING

> SEND FOR PROSPECTUS TO DANIEL BATCHELLOR 3104 EUCLID AVE., PHILADELPHIA

Isle City, midway between Atlantic City and Cape May, ideal summer resort—plenty of boating and fishing, the bathing, and the expense of living is less than at any of ger resorts on the coast.

FOR SINGERS!

FIFTH SEASON

ON CHAUTAUQUA LAKE THE POINT CHAUTAUQUA SUMMER SCHOOL FOR

SINGERS AND TEACHERS EDMUND J. MYER, Director

Will Open Monday, July 7th. . Six Weeks' Term

Besides private lessons, a special practical normal course for Teachers and those desiring to teach. The

only course of the kind in America. Do you care to know something of what this successful and unique school is doing? Then read "The Renaissance of the Vocal Art," by Myer (just out).

Circular, giving full particulars, sent. EDMUND J. MYER 32 East 23d Street, New York City

THE VIRGIL METHOD

MRS. A. M. VIRGIL

45 LESSONS \$45.00

WRITE FOR PARTICULARS

CONTAINING NEW IDEAS OF GREAT VALUE WITH VOLU-MINOUS ILLUSTRATIONS

TO BE PUBLISHED AND READY FOR USE AT THE

SUMMER SCHOOL FOR TEACHERS

JULY 7 TO AUGUST 29, 1902

FREE LECTURES AND RECITALS

Address THE VIRGIL PIANO SCHOOL, 29 W. 15th St., New York

MRS. A. M. VIRGIL, Director

THE BURROWES MUSICAL KINDERGARTEN

INSTRUCTION FOR TEACHERS BY HOME STUDY

TEACHERS are reminded that the Burrowes Method mav be advantageously acquired at any season of the vear.

Write for particulars.

THE BURROWES METHOD was built up for children and from THE BURROWES METHOD was built up for children and from actual study of the needs, perferences, character, and even the wilms of children for a single property of the control of the contr

seyou to a badow of a doubt. There is nebling in that is not agreeable and entertaining. IT IS NOT BUILT ON MERE THEORIES. It is MAN THEORIES IN THE WAR THEORIES AND THEORIES AND THEORIES AND THE WAR THEORIES AND THEORIES. THE WAY THE WAY

All Teachers who have not seen the Art Souvenir Booklet (mailed Free to Teachers) should send their addresses at once KATHARINE BURROWES, B 1302 Presbyterian Building, Fifth Avenue, New York Wostern Address, 618 Second Avenue, Detroit, Mich.

Correspondence Lessons in

KINDERGARTEN MUSIC for teachers

For information and circulars please address, Miss J. A. JONES.

505 Huntington Chambers, - 30 Huntington Ave., Boston

ONE OR TWO YOUNG LADIES Desiring to study singing, in Boston, during the coming summer or longer, may learn of an exceptional opportunity in the family of a prominent woral teacher, where several others are already en

MRS. J. WENTWORTH BRACKETT

39 Mt. Pleasant Ave., Roxbury, Mass.

CPECIAL SUMMER TERMS for Teachers and Advanced Studeots io Marks' System of Muscular Development and Technique for Pianists and Organists. Faulty actions of the mustless scientifically corrected, thus assur-ing an accurate touch of rare sweetness and delicacy, at the same me capable of rendering the heaviest fortissimo for bours with-ut fatigue, and gives unlimited mannes. Careful attention to expression and pedagogy. Address

EUGENE F. MARKS 353 West 118th Street, - - New York City

PERCY GOETSCHIVS, Mvs. Doc.

Author of Material, Tone-Relations, Homophonie Forms, Melody Writing, Applied Counterpoint, etc.

HARMONY AND COMPOSITION BY MAIL Summer Rates. STEINERT HALL, BOSTON, MASS.

SWEET-WHITNEY MUSIC METHOD FOR BEGINNERS



IN these days of rapid development in combined art and science-especially in music -something definite and practical has been demanded

by the musical world, which shall aid the pupil to arrive at a clear mental conception of the fundamental principles, and to practically demonstrate the same in far less time, and with less mental strain, than by old methods of teaching beginners.

The Sweet-Whitney Music Method is a system of teaching beginners of all ages. Every idea presented to the pupil is a practical one and of lasting benefit. By the use of songs, games, and attractive

materials a solid foundation for a musical education is built in a simple and fascinating manner, thus avoiding most of the old-time trials for both pupil and teacher. The normal instruction is given by Miss Whitney and Mrs. Sweet. With the normal course each teacher

receives a complete set of materials for teaching the work; also a teacher's note-book, containing most minute instructions for sixty lessons for pupils.

A booklet describing the method will be mailed to your address, free, upon application. Normal classes will be formed the 1st of each month in the larger cities; Grand Rapids, Mich., February 1st, and Chicago, Ill., March 1st.

ADDRESS SWEET-WHITNEY

Studio, 55 & 56 The Gilbert, - GRAND RAPIDS, MICH.

Incorporated under the Laws of Michigan. MICHIGAN

CONSERVATORY

OF MUSIC

DETROIT, MICH.

ALBERTO JONAS, Director

Real Estate Wanted

'HE representative Musical Institution of Michigan. Largest, most complete, foremost in eminence of teachers, thoroughness of instruction and artistic recognition by the musical world. Established for the purpose of giving the best instruction in all branches of music. Equal to that of the foremost Europeao conservatories. Faculty of thirty-two emineot instructors.

HEADS OF DEPARTMENTS

Alberto Jonas, Piano.
Maurice de Vrica, Vocal.
Henri Ern, Piolin.
Frederic I. And. W. Child.
Henri Ern, Piolin.
Frederic I. And. V. Child.
Henri Ern, Piolin.
Frederic I. And. V. Child.
Frederic II. And. V. Child.
Fred

FREDERIC L. ABEL, Secretary.

CURRECTION OF MUSIC MSS A SPECIALTY ALBERT W. BORST Odd Fellows' Temple, Philadelphia, Pa.

A BOOK FOR ALL WHO ARE INTERESTED IN CHORAL MUSIC

CHOIR AND CHORUS CONDUCTING

By F. W. WODELL.

Bound in Cloth, \$1.50.

Large chorus choirs are displacing the ooc popular quartet in many churches; onterio societies and small singing chorus choirs are displacing the ooc popular quartet in many churches; onterio societies. These conditions show the voidespread interest in choral mails and demand for thoroughly trajend choral hodies.

In this book Mr. Wodell gives practical directions oversing not be trained, and the gives of concerts, making a work should be considered to the concert of the concert of

THEO. PRESSER, Publisher, 1708 Chestnut St., Philadelphia, Pa.



KINDERGARTEN MUSIC-BUILDING The Science of Music for Children

The Original and Standard System of Kindergarten Music Normal Classes, Correspondence Courses,
Also "Music-Building at the Pianoforte" taught by Mail. NINA K. DARLINGTON, Author and Originator, NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON

Studio: 1085 Boylston Street

DR. WILLIAM MASON, New York JOHN ORTH, Boston DR. HUGO RIEMANN, Leipsic, Germany

FLETCHER MUSIC METHOD & SIMPLEX AND KINDERGARTEN

WM. CUMMINGS, Dir. Guildhall School of Music, London MADAME HOPEKIRK, Boaton

The Aim of the Fletcher Method is to reduce the difficulties which the study of mostic causes to children and to give a Fundamental, Systematic, and Logical Musical, Education in a way that shall be thorough, natural, and pleasurable.

A few of many letters received from world-renowned musicians.

New York, January 1, 1905.

My Dear Muss Partenia:

New York, January 1, 1906.

The sea deeply impress received from world-renowned musicians.

I have taught the Fietcher Numb Method one for shout three states of the property of the proper

The musted apparatus necessary in teaching this System has been patented in the United States, Lunda, England, Germany, Reighum, Italy, and other foreign countries, and can only be obtained by teachers who complete the occurse of study with Mrs. Retacher, Cope, Owing to the large demand for teachers of this System, normal classes are taught in New York, Boston, Chicago, and London, Degland.

FLETCHER MUSICAL ASSOCIATION BULLETIN. A paper edited three times a year for the benefit of the Fletcher music teachers.

E. A. FLETCHER-COPP

Home Address: 99 Francis St., Brookline, Mass. AND New York Address: 1125 Madison Avenue.

Every A. Fisher-Copy, the originator of the Fisher-Masid Method, genefitwy care studying musical switzing may care and an alwa since successfully introduced her System in London, Lelpsic, Berlin, Brussels, and Faris. Already the demand in these foreign centers is so great that Mrs. Fisches-Copy has arranged to teach a Normal Claus every second year in London or Berlind States and the second states are chiving and the second states are chived to the second states are chived and the second states are chived to the second states are chived and the second states are chived to the second states are chive

RECITAL PROGRAMS.

Pupils of Limestone College School of Music.

Pupils of Limetone College School of Music.

Bosquet de Julie, from "Am Genfer See," Op. 139,

No. 3, Bendel. Le Papillon, D-major, Op. 23, No. 2,

Dennée. Moderate Con Grazia, from "Six Tone-Lyrics," Waddington. Fairy Tale, Op. 69, No. 13,

Eschytte. A. Pleasant Morrang Ride, Op. 4, No. 2,

Lichner. Beauty's Eyes (song), Tosti. Sonata, G.

major, Op. 14, No. 2, Bechoven. In the Bark,

the Dew (song), Coombs. On the Bear The Step
herl, from Op. 11 in the Ball, Volkmann. Pupils of Herve D. Wilkins.

Novelette in F. Op. 21; Warum, Schumann. Noc-turne in G-minor, Op. 37, Chopin. My Mother Bids Me Bind My Hair (vocal), Haydn. In Thy Dreams (vocal), Buck. Grande Scherzo, Gottschalk.

Pupils of Robert Thallon.

Pupils of Robert Thallon.
Peer Gynt Suite, Grieg, Vocal: When Thou Art
Near, Lühr; Lullaby from "Jocelyn," Godard; At
Parting, Rogers. Conserto in A-minor, Hummel.
Vocal: Carmens, Wilson; In April, Hawley; No
no Saw at All, Loeve. Organ Solos: Cantinen in
G, Stebbins; Grand Chorus in D, Guilmant. Sakur.
Lala, Goldmark. Vocal: Calm as the Night, The First Song, Goetz. L'Arlesienne (No. 2), Bizet. Virginia Female Institute, Staunton, Va., Pupils' Recital.

Screnata, Streletzki. The Two Roses, Webb. Berceuse, Jensen. Polonaise, A-major, Chopin. Air de Ballet, Chaminade. Glory to God (song), Minetti. Silver Spring, Mason.

Pupils of Luella Clark Emery.

Fupilis of Luella Clark Emery.

Second Valse (four hands), Godard. Cavalier's
Farewell (two pianos, eight hands), Ritter. Boy's
Merry-Go-Round, Gade. Le Maint (two pianos, four
hands), Chaminade. Menuetto, Op. 7 (two pianos),
Grieg. Ungariebe Tanze, D-minor (two pianos),
Brahms. March of the Mariners (two pianos), Itolst.
Beauties de Coppilis (Goda L. Jov., Valse, E. minor
(two pianos, eight hands), Chopin.

heur. The Call to Arms, Heller. Madrilena, Wachs Le Postillon d'Amour (four hands), Behr. Pupils of Pearl Waugh.

Papitie of Pearl Wauch.
Curious Story, Heller. Return of the Reapers,
Gregh. Archer's Patrol, Concone. Serenade Aragonniae, Cribulka. Romantle Story, Heller. The
Butterfly, Schmoll. The Sailor-Boy's Dream, le
ley Buck. Schero in Brids, Schubert. The Highland
Maid, Lange. Necturne, Schytte. Columbine, Delehaye. Crade-Song, Schytte. Temolo Reverie,
Rosellen. Words of Love, Ganz. Petit Bolero,
Hayen, Crade-Song, Schytte. Temolo Reverie,
Rosellen. Words of Love, Ganz. Petit Bolero,
Hayen, Crade-Boy, The Dying Poet, Gottschalk, Idilio, Lack. Serenade, Kroeger, Romdo
Capriccioso, Mendelssohn. Polish Dance, Scharwenka. Waltz de Concert, Wieniawaki. Tremolo
Etudo, Gottensik. Voesit. Calm as the Night, C.
ading, Valse Romantique, Gregh.

ding, Valse Romantique, Gregh.

Pupils of S. N. Tadaber.

Au Revoir, Liebner. Gipay Dance (four hands),

Hunt. Darktown Frolie, Sudds. Her Image, Lich
ner. The Millwheel, Smith. May Blossoms, Lange.

Frolie of the Butterlies, Op. 282, Bohn. Wedding

March (two pianos, eight hands), Mendelssohn. Till

we Meet, Lange. Scherze, Broustet. Loin du Bal,

Gillet. My Dainty Lass, le Duc. May is Couling,

Thee, Liebner. Minuet Astique, Paderewski. Rondo

Capriccioso, Mendelssohn.

Capriccioso, Mendelssohn.

Pullis of Scio College Conservatory of Music.

The Great White Throne (vocal), Brown. Conucte Valse, Caprice, Bachmann. Au Sofr, Op. 10,

No. 1, Faderewski. Grand Tarantella Brilance.

Conservation of Conservation of Conservation of Conserva
curren. Op. 15, No. 3, Chopin. Spring Song. Mendelssohn. Charlot Roce, Schytte. On Blooming

Mendown, Valse, Rive King. Zingara, Op. 29, Chaminade. Andatus from Symphony in Crasjor (two

Publishes of The Efficiency of Conservations).

Beauties de Coppelia (four hands), Délibes-Vilhac.

Serenade (two pianos), Josef Lów. Valse, E minor (two pianos), dosef Lów. Valse, E minor (two pianos), eight hands), Chopfin.

Pugills of Tillisphost School of Music.

Evening Song, Gurlitt. Dance, Newcombe.

Tevening Song, Gurlitt. Dance, Newcombe.

Teva Marsch, Lów. Diamond Sebotitsiche, Engelmann.

Evening (four hands), Lów. Flemish Dance, Bon
Brening (four hands), Lów. Flemish Dance, Bon
Brening Song, March Awakening of Spring, Dp. 53,

Haberbier. Etude Mignonne, Schütt. Valtz Chro
Brening (four hands), Lów. Flemish Dance, Bon
Brening (four hands), Lów. Flemish Dance, Bon
Brening (four hands), Josef Lów. Valse, E minor (two pianos), Josef Lów. Valse, E minor (two pianos), Aske (Tospianos), Ask Pupils of T. H. Fillmore.



gives evidence of a remarkable musical talent, I would advise against any serious effort to teach her either the theory or practice of music for some time to come. She will be able to accomplish just as much, and with less nervous strain, if she begins three years later,—say, at the age of seven or eight.
With the musical kindergarten system of teaching, With the Musical kindergarten system of teaching, however, the objections to an early beginning are obviated, because very young children assimilate music naturally and without conscious effort, thereby avoiding the evil effects which may follow the bard study which is essential under ordinary methods of teaching. Kindergarten games may be played by the teacher and one or more children.

L. G. P .-- 1. Historically speaking, violin clef is perhaps a more correct term than treble clef. The C clef was originally used for vocal music, but later superseded by the G clef, used for violin music.

2. A motive is the smallest succession of notes that can contain a musical idea. It cannot be less than

two notes. For example, in the tune "America," the first measure contains the first motive, three quarter notes; the second measure contains the second mo-tive, rhythmically different from the first. The first

tive, rhythmically different from the first. The first and second motives alternate largely in this time.

3. If you wish to prepare for teaching, in addition, and the property of the proper (Continued on page 100.)

Landon INITY Year Opened
Large New Building
Chas, W. Landon, Director.

Chas, W. Landon, Director.

Third Year Opened

This Conservatory has the remarkable record of over 550 students from 18 States and 73 Texas towns. Superior advantages offered in all branches of Music. Instruction by musicians of proved excellence for their superior gifts and qualifications as teachers.

Home Boarding Department. Salubrious Climate. YOU WILL BE INTERESTED TO KNOW

that the Director has more than five times as many calls from Seminary and College Presidents to furnish them with his Graduates as he can fill.

Six Free Scholarships. Examinations April 23d. Greatly Reduced Railroad Rates. Address LANDON CONSERVATORY

P. O. Box 591, DALLAS, TEXAS

BROAD ST. CONSERVATORY OF MUSIC

1329-1331 S. Broad Street GILBERT RAYNOLDS COMBS Private and Class Instruction in all branches by a Faculty of 56 Artist Teachers.

Music, Dramatic Arl, Modern Languages, Piano Tuning. Residence Department for Young Ladies.

Why Go to Philadelphia? Because it is the clean est, healthiest, safest

and least expensive of all the music centers, and the Broad St. Conservatory is the most thorough, modern, and progressive school of music commanding a National patronage.

Illustrated Catalogue Free. Correspondence Solicite MENTION "THE ETUDE."



OBERLIR ORSERVATORY of Music For its exclusive use, this SCHOOL OF MUSIC offers UNUSUAL ADVANTAGES

for the study of Music. 712 students last year. Terms begin Set tember 18, January 8, and April 9. If you expect to study Music any of its branches, send for catalogue to Oberlin Conservatory of Music, Oberlin, O

School of Music

Philadelphia: Fuller Bldg., 10 S. 18th St.

Constantin von Sternberg,

Session 1901-1902 opens September 25th. Complete musical education in ALL branches. Send for illustrated catalogue.

Mention this paper,

MR. GEORGE LEHMANN

Concert Violinist Instructor

For terms or particulars, address

55 East 93d Street, New York City

-ROBERT PELZ-STEINWAY HALL, - CHICAGO, ILL. Expert Maker and Repairer of

fine Violins

Instruments bought, sold, and exchanged.
Satisfaction assured.

Mr. Petz' ability is recognized and commended by leading my cians all over the country. He is one of the few reliable exper restoring fine masters' violins to original perfection. Corre-ondence solicited from all parts of the United States and Canada

H. R. KNOPF Hrtistic Bow of Violin Maker IMPORTER AND DEALER IN

FINE OLD VIOLINS AND 'CELLOS ARTIST BOWS AND STRINGS The Finest and Largest Collection of Old Violins and 'Cellos in America No. 119 East 23d Street, New York.

ARTISTIC REPAIRING WHOLESALE AND RETAIL
Maker of the celebrated H. R. Knopf Violins
and 'Cellos, endorsed by many artists.

New England Conservatory of Music



THE LEADING CONSERVATORY OF AMERICA

Provides unequaled advantages for the study of Music, Piano Tuning, and Elocution. Excellent normal courses for TEACHERS.

For illustrated prospectus, address FRANK W. HALE, General Manager, Franklin Square, Boston, Mass.

PERLEE V. JERVIS

..... Concert Pianist and Teacher

Steinway Hall,

New York

MARKS' System of Muscular Development and Technique for Pianists and Organists

Corrects foully actions of the measuring in accordance to the desired product of the first plants of the f

MARKS' SCHOOL OF MUSIC
353 West 118th Street, - New York City

SUMMER A DVERTISING SCHOOL A Special Terms for April, May, June, and July issues under this head. Correspondence solicited

"THE ETUDE." PHILADELPHIA, PA.

MRS. J. WENTWORTH BRACKETT

Teacher of Voice Placing and Art of Singing RUDERSDORF'S METHOD

It has no equal in developing purity of tone.

Studio and personal address, 39 Mt. Pleasant Ave., Roxbury, Mass.

Resident pupils received. Send for circular.

UNIVERSITY SCHOOL OF MUSIC

ANN ARBOR, MICHIGAN EXCEPTIONAL ADVANTAGES

CORPS OF ARTIST TEACHERS MODERATE FEES

For Calendar, address THOMAS D. COLBURN, Secretary

MEGRPORATED 1900 THE PENNSYLVANIA

DEGREES OF MUSIC CONFERRED

Crane Normal Institute of Music TRAINING SCHOOL FOR

SUPERVISORS OF MUSIC

JULIA E. CRANE, Director, - Potsdam, N. Y.

GUSTAV L. BECKER

Concert Pianist, Geacher, Composer Harmonious development of Technic, Theory, and Interpreta-tion produces the best results in the end."

Send for circular with press notices to West 104th Street, - - New York City

HORACE P. DIBBLE

Geacher of the Art of Singing Singers prepared for church, concert, and oratorio engagements.

FOR TERMS, ADDRESS 3631 Olive Street, - St. Louis, Mo.

MANUSCRIPTS and COMPOSITIONS

Examined, corrected, and accurately prepared for publication.

CHARGES MODERATE

R, DE ROODE

LEXINGTON, KY.

Refer to "The Etude," Philadelphia; Geo. Schirmer, New York; jno. Church Co., Cincinnati, Ohio.

HUGH A. CLARKE •223• MUS. DOC. South 38th Street

LESSONS Philadelphia BY MAIL IN HARMONY, COUNTERPOINT, AND

CORRESPONDENCE LESSONS IN HARMONY AND COUNTERPOINT

BY NEWELL L. WILBUR Fellow American College of Musicians

BUTLER EXCHANGE, ROOM 513, PROVIDENCE, R. I. HARMONY, COUNTERPOINT, CANON,

FUGUE, ETC., BY CORRESPONDENCE

oston Musical Bureau

218 TREMONT STREET, BOSTON The only Teachers' Agency devoted exclusively to the Special Branches-Music, Oratory, Physical Culture, etc. Sand 28 Cente for

The HANDBOOK of MUSICAL STATISTICS containing much infermation of value to all my

(Continued from page 158.)

T. H.—An accidental, strictly speaking, has no force outside the measure in which it occurs, unless the note affected is the last note in one measure and followed by a note on the same degree in the next measure, whether tied or not, nor does not additional to the contract of the next in a different octave. Cot; nor does not always eartful on this point, however, and inaccuracies slip contract of the next point of the next

M. C. W .- 1. The term "Invention" as used by Al. C. W. I. The term invention as used by Back refers to a composition of an imitative character; that is, based on a single theme, which is used by the different voices, imitatively. In a measure, it

by the different vision is fugal in character.

2 The "Prelude" has no fixed form, and is used to 2. The "Drabule" has no fixed form, and is used too fix the tonality of the following fugue well in the mind. It arose from the custom of composers to indulge in some extempore fuguration of the law of the key one concert artists strike a few thorth, or sweep over the keyboard with extended arpeggies before beginning the piece to be played. S. A "Fugue" is a composition built upon a concert artist as the concern artists of the concern artists of the concern artists artists artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern artists are also as a "Pould" of the concern are also as a "Pould" of the concern artists are a "Pould" of the concern are also as a "Pould" of the co

theme—unuss it of a front voices, under conditions uncessively in the affect of the subject. Thus, if the Base should first announce the "Theme," or "Subject" in the key of C, the Tenor would take it up in the key of G, the Bass keeping on with the "Counter Subject" or accompanying mellot, "Subject" in C, and the subject of the subjec on the subject in Grove's or Riemann's dictionaries.

on the subject in Groves or Riemann's dictionaries.

C. M. L.—Mr. Rafael Joseffy's address is Letter
Box, 38, North Tarrytown, N. Y. He bas some
classes at the National Conservatory, 128 East Seventeenth Street, New York City.

enteenth Street, New York City.

M. E.—I. The metroome-time of a walta is usually indicated by the state of t

pressed down.

3. When the first word of a hymn is to be sung to the last beat of a measure it should not be accented, any more than should the last beat in any

other measure.

4. If a double sharp has been used and the proper 4. If a double sharp has been used and the proper degree of the scale is to be restored, it is indicated by placing a natural before a sbarp. Thus: Suppose F-double-sharp is to be restored to F-sharp. Write a natural and a sharp before the note F. The natural cancels one of the sharps indicated by the double sharp, but the sharp must be used to indicate that F is to be sharped.

M. B .- If a boy's voice show signs of changing, do M. B.—If a boy's voice show sigms or coanging, do not allow him to sing. Serious injury any result, injury that may be permanent. Wait until the voice has settled. It is not possible to fix the age at which it will be safe to resume instruction. Ordinarily ab-but the voice will not be firm for several years later, and care must always be exercised to avoid forcing

I. B .- We have no materials at hand for a sketch I. B.—We have no materials at hand for a sketch of Theodore Lack and Paul Wachs. They are rench musicians, and live in Paris. Miss Helen J. Andrus is organist in Poughkeepsie, N. Y.; Mr. E. T. Marks is a resident of New York City; C. W. Krogmann is an American woman about whom you may possibly secure some information from B. F. Wood Music Company, Boston, Mass., who publish many of her compositions. We cannot give you information about Fliersbach.

M. B.—Briefly speaking, in the "classic" school form is held superior to content; in the "romantic" school content is predominant over form. It is rather difficult sometimes to mark accurately the dividing-line between the two schools. The "classic" school begins with Bach and Handel; then foll w in order Haydn, Mozart, and Beethoven. In the mod-ern "romantic" school may be classified Schumam, the prophet of this school; Chopin, the genius of the pianoforte; and Berlioz, the master of the orchestra. school begins with Bach and Handel; then foll w in pinnoforte; and Berlioz, the master of the orenestra.
Although they are placed by some in the "romantic"
school, many critics prefer to consider Schubert and
von Weber as belonging to the "transition" period.
The work of Mendelssohn, though leaning foward
classic models, partakes largely of the nature of the

THE ETUDE

PUBLISHED BY

220 WABASH AVENUE, CHICAGO

THE HOUSE THAT JACK BUILT. Operetta for children and young people. Libretto by Alice C. D. Riley; Music by Jessie L. Gaynor.

Universally conceded to he the most successful children etta published in years. Full score now ready. Price, \$1.00 he furnished, express paid, for 90 cts.

ADVENTURES OF TWO LITTLE GIRLS. A story musi

paid, for 53 cts.

A decidedly interesting little suite, grading from II to III in
A decidedly interesting little suite, grading from II to III in
difficulty. It is a unique idea and the music is pleasingly characteristic and well written. The musical subjects are as ioliows;

ristic and well written. The misscar sulpects are as solows:

. Temptation and Flight.
. Through the Bridge.
. Merry Wanderers.
. Telling Stories—Cloud
. Ships.
. Fairy Story.
. Riding Home.
. Riding Home.
. Bidding Home.
. Bidding Home.
. Bidding Talk (Duet).

THE VERY FIRST LESSONS AT THE PIANO, By Mrs.

Crosby Adams. Price, 75 cts. Will he furnished, postage paid, for to ctt.

This work is in the form of a collection of little melodies, with and without words, properly graded and designed to awaken the interest of pupils in their work at the consulting periodic and the control of the collection of th

SCENES de BAL. By James H. Rogers. Price, \$1.25. Will Science of Ball. By James H. cogets. Fire, 2013.

be furnished, postage paid, for 87 cts.

Nine numbers in the form of a suite for piano solo; attractive in style; excellent for concert performance. They are highly recommended by Wim, Mason, Constantin von Sternherg, J.H. Hahr Arthur Foots, W. C. E. Seebeeck and JWn. H. Sherwood, and Arthur Foots.

BEETHOVEN'S PIANO WORKS. By Adolf Bernhard Marx. Translated by Fannie Louise Gwinner. Price,

\$1.50. Will be furnished, express paid, for \$1.30. \$1.00. Will be furnished, express paid, for \$1.20.
This work serves as an introduction to the interpretation of the Bethover Flance Works, and in that reages? In this work serves as an introduction to the Bethover Flance Works, and in that reages? In this work of the Bethover Flance Works, and in the temperature of the Bethover Flance Works and the Bethover Flance and technically, of the tone-poet's compositions. This be

THE NATURAL LAWS OF MUSICAL EXPRESSION By Hans Schmitt. Translated by Frances A. Van Sant-ford. Price, 50 cts. Will he furnished, postage paid, for

ford. Frice, Joetts. Win in the farmers, proceedings from 42 cts.

14 cts.

15 the subject is treated upon in two chapters: (1) Laws of Force (2) Laws of Velocity. A more wholesome, forceful, and reliable treatise on the subject could not he wished for. Its careful perusal and study can not help hat he of lasting benefit. TALKS WITH PIANO TEACHERS. By Emma Wilkins Gutmann, Price, \$1.00. Will he furnished, postage paid,

This hook is not a piano method in any sense, but full of the most helpful suggestions to the young teacher or to those of limited experience.

Are you interested in keeping posted as to the most desirable musical publications that are issued from month to month?

THE MUSIC REVIEW

is published for just this purpose. Its aim is to be a real help to the profession in the selection of music and musical literature. Published monthly, excepting July and August. WALTER SPRY, EDITOR,

SUBSCRIPTION PRICE, 50 CENTS PER YEAR SEND FOR SAMPLE COPY

CLAYTON F. SUMMY COMPANY PUBLISHERS 220 WABASH AVENUE, CHICAGO

THE MUSIC REVIEW and Etude to one address, " " Musician " "
" Music " "
" Music " "

IMPORTANT MUSICAL WORKS E. T. Paull Music Co.'s

CLAYTON F. SUMMY COMPANY Best Publications!!!

TO READERS OF THE ETUDE.

Greatest Offer Ever Made by a Responsible Music Publishing House.

SEE IF THIS COLUMN INTERESTS YOU.

We want Music Teachers and Readers of THE ETUDE DVENTURES OF TWO LITLE GIRLS. A stary musically depicted in sketches for the planoforte by Jane Blue of the planoforte by Ja

MAGNIFICENT TITLES. ELEGANT EDITIONS. SPLEN-DID MUSIC. EASY SELLERS. ALWAYS GIVE SATISFACTION. NOTHING BETTER.

LOOK OVER THE LISTS WE NAME.

WELVE (12) MAGNIFICENT MARCHES AND TWO-STI	EPS.
10. 1. Ben Hur Charlot Race March	0.50 .50 .50 .50 .50 .50 .50 .50 .50 .50

SIX (6) BRILLIANT AND BEAUTIFUL WALTZES.

No. z. The Stranger's Story Waltz
No. 2. Queen of Beauty Waltzen
No. 4 Kipling Waltzes. (Good)
NOTE The No. 6 waltz was written by Mr. E. T. Paull
author of Ben Hur Chariot Race) and is pronounced the best
waltz placed on the market in recent years. Be sure to get a
ODW.

No. 2. Uncle Josh's Huskin Darce (Characteristic)	
No. 3. Uncle Jasper's Jubilee (Characteristic)	
No. 5. Dance of the Fire-Files-Gavotte. (Beautiful) No. 5. Roxala. Daus characteristique	1
Note.—No. 6, Roxala, is a new piece just written, pessed in gall the characteristics of the Oriental dance music, which is now the latest style of instrumental music. Produced with	
great success and featured by Sousa's Concert Band.	

READ WHAT WE OFFER.

We helieve the above pieces to be the hest published in their dise, and in order to introduce them more fully and give the results and in order to introduce them more fully and give the results are suggested for the superior furnish of the control of the suggested furnish of one copy selected for 25c., or any story or opies for 25c, or any story of the superior for 25c. or any four opies for 25c.

SPECIAL NOTICE.

To any reader of THE ETUDE who will send us 10c, in postage stamps, with the names and addresses of five music teachers, we will send free, postpadi, any one of the pieces named above that you may select. Write usues and addresses plainly.

Four-Hand and Simplified Arrangements. We have had brilliant four-hand and simplified arrangements nade of several of our best marches. Teachers and any one clae who use four-hand and simplified arrangements should write us for pecial prices that we offer. Mentiou this "ad."

Do You Sing? Do You Use Songs? We have a magnificent list of rongs that we publish, embracing High-Class Compositions, Beautiful Ballands, Elegant Waltz Songs, Strate Beach Turner, British Songs, Great Beach Turner, Truns Proper with the Composition of the Strategy of the Proper who write us for catalogues and mention this ad. If you have use for any kind of a song write us.

SEND US A SAMPLE ORDER.

We want you to make up a sample order for any six of the instru-mental places named above, which we agree to another of \$1.00. which will more than please you at the except places of most of the con-which will more than place you at the except places of music was heusatle plates, special circulars, etc., sent free, postpaid. Address all orders and communications to the Publishers.

E. T. PAULL MUSIC CO., 46 West 28th Street, New York.

CASH DEDUCTIONS DAMES TOD OF THE

	Acces to Mark														
One Suh	scription.	-	ın		a	n/	'n	70	+	;,					\$1.50
	scriptions				-	•	•	^	-	^	•	٠		1.	1.35
Three	61		٠	٩			•						040	11,	
Five	41												- 61		1.25
Seven	44												-		
Ten	11												64		1.15
Fifteen	**												-		1.10
Twenty	44		٠												1.05
		٠													1.00
With cash	deduction	s	n	0	0	L	61	r	D	r		ai	mu	is	oiven

PREMIUMS

FOR ONE SUBSCRIPTION We will send, postpaid, any one of the following premiums to persons sending in ONE subscription not their own:

Album for the Young. Robt. Schumenn. hathem Repertoire.

C. Czerny, Op. 299, School of Velocity.

Dictionary of Musical Terms, Stainer &

Distonary of Musical Terum. Stafner & Ear Tunking. E. A. Heacex. Ear Tunking. E. A. Heacex. Ear Tunking. Ear Heace Album. Early Dance Early Dance Early Dance Early Early

grades.) dical Sight Singing. Part I or II. Mithews' Standard Course in Ten
Mithews' Standard Graded Course in Ten
Modern Der Gray free grades)
Modern Der Gray free grades)
Modern Der Grades
Modern Der Grades
Modern Lieberg
Modern Der Grades
Modern Lieberg
Modern Der Grades
Modern Der Grades
Pedate of the Planotarten for the Planot
Pedate of the Planotarten for the Planotarten
Pedate of the Planotarten for the Planotarten
Pedate of the Planotarten for the Planotarten
Pedate of the Planotarten
Pedate

F. W. Root.
Model Anthems. H. P. Danks.
Modern Dance Album for the Piano,
Musical Game—Great Composers.
Musical Retures for Piano or Organ.
Musical Reward Cards (set of 14; in
colors)

colors), Popular Parlor Alhum for the Piano. Portraits, life size, any one of the follow-ing: Barb, Beethoven, Ohopin, Wagner, Liszt, Mendelssohn, Schumann, Schuhert, Morgan, Ukhing Mozart, Ruhinstein.
Selected Czerny Studies. Three Books.
(Any one book.)
Selected Studies from A. Loeschhorn. Two

volumes, set Music from our own Catalogue to the retail value of \$2.00. Standard Compositions for the Pinno.

(First Gradupositions for the Pinno.

(Servoid Compositions for the Pinno.

(Servoid Compositions for the Pinno.

Standard Concert Etudes for the Pinno.

The Duct Hour. (Rasy Pinno Ducts.)

The Moon Queen Cantart

The Maco Queen Cantart

The Machan. Ridley Prentice. In six

Theory Exp. (Any one volume, tit. Clarke.

Theory Exp. (Any one volume, tit. Clarke.)

FOR TWO SUBSCRIPTIONS

FOR INC SUBSCRIPTIONS
TO any subscript sending as TWO subscription with \$3.50, we will send any one of the control with \$3.50, we will send any one of the control with \$3.50, we will send any one of the control with \$4.50, we will send any one of the control with \$4.50, which is a subscription of the control wi

Clarke.

Clarke.

Tirst Revital Pieces for the Piano.

countain Fen (Gold Point).

Fiendship Songs. Tod B. Galloway.

Fiendship Songs. Tod B. Galloway.

Fiendship Songs. Tod B. Galloway.

Fiendship Songs.

Text-Book. Dr. H. A. Clarke.

A most valuable and lifteral premium.

Fiendship Songs.

Fiendsh

introductory Lessons in voice of the control of the

PREMI

Gifts of Value Easily Earne Securing Subscribers to THE ETU

THE ETUDE is of positive worth to musical people. A pple copy is, therefore, the best solicitor; the best argument to use. Samples are FREE.

The most lucrative field is among music teachers, music students, and musical homes (those owning pianos). Leaving a sample over night often obtains a subscription without other discussion.

Our premium pamphlet gives talking points for solicitors to use, setting forth plainly as it does the merits of the paper. Let us send

DIRECTIONS .

Send subscriptions as you get them; premiums may be claimed at

All goods are sent prepaid by us, unless "by express" or "by freight" mentioned; receiver in such cases pays the transportation. All combinations of premiums are allowable.

Cash must accompany all orders. Use post or express Money Orders, Bank Draft or Registered Mail in sending remittances.

dies' Seal Card Case, dies' Seal Pocket Book. ert & Stark Piano Method. Books I, II

HI. hetizky Method for the Piano, estic Collection for Mandolin Orchestra, ters and their Music, W. S. B. Mathews, hews' Standard Graded Course of Stud-

sews' Standard Craded Course of Stud-s. (Any seven grades.)

ry Songs for Little Folks. Gottschalk.
le Satchel (black or tan, with hundles).
oforte Majie. J. C. Fillmore.
to Tuning, Regulating and Repairing.
C. Fischer.

C. Pischer.

Organ Method. Chas. W. Landon.

Music from our own Catalogue to the
sil value of \$7,00

Etude" One Year.

Prgun Player. Pipe organ collection.

und Volume of "The Etude."

FOR FOUR SUBSCRIPTIONS

For FOUR subscriptions, with \$5.00, we will send any one of the following, postpaid

Music Roll (large size, unlined). Musical Essays in Art, Culture and Educa-

rion. Seal Card Case, 50 Visiting Cards and Plate. Sheet Music, selected from our own Cata-

sohn, Theory of Interpretation. A. J. Goodrich, Touch and Technic. Dr. Wm, Mason, Fo.i.

FOR FIVE SUBSCRIPTIONS

For FIVE subscriptions, we will send,

Markel Metronome. (By express.) Men's Open Face Watch. Gun metal case, white porcelain dial. Guaranteed.

volumes. 19 Sonatas. Mozart.

uitar. Mahogany, highly polished, orange front, inlind edge and sound how, rose-wood finger-board. (Hy express.) andles' Open Face Chatelsine Watch. Diameter, 1 luch. Gun metal case. Diameter, 1 inch. Gun metal case. Guaranteed, Jandolin. Rosewood, 11 rihs, white holly edge, iniald celluloid guard plate, rose-wood finger-board. (By express), scat. (By freight.) History of Music. W. J. Baltzell. How to Understand Music. W. S. B. Mathews. Two volumes. (Either vol-

FOR NINE SUBSCRIPTIONS

FOR IX SUBSCRIE

xpress.)
Glass Water Bottle. (By tionary of Music and Music

nch Opera Glasses. Black Morocco, nch Opera Glasses. White Mother of

reari.
dies' Open Face Watch. Gun Metal Case.
Diameter, 1½ inches. Gunranteed.
ano Stool. Hardwood, any finish. (By
freight.)

FOR SEVEN SUBSCRIPTIONS

selzel Metronome, with Bell. (By ex-

press.)
remo Box Film Camera. 3½ x 4½,
weight 20 ounces. (By express.)

FOR EIGHT SUBSCRIPTIONS

ut Glass Bowl. Diameter,

ompiete Piano Works. Frederic Chopin. nglish Oxford Bag. Russet or brown; leather-lined; size, 16 inches. (By ex-press.)

FOR TEN SUBSCRIPTIONS

adirs' Opatelaine Watch. Ten-eara Gold Plated Filled Cane. Gauranteed, Gold Plated Chatelaine Plated Water subscription. Sadies' Gold Plited Water Subscription. Griev years. Hinding Case or Opatel Services, Charles of the Inner Subscription of the Carlon Service. XVI century style. Pollated hardwood. Seat, 14% x 37 inches, 2014 inches high. (By treight).

FOR FOURTEEN SUBSCRIPTIONS Music Cahinet. (By freight.)

FOR FIFTEEN SUBSCRIPTIONS adies' Desk. (By freight.)

FOR SEVENTEEN SUBSCRIPTIONS

Morris Chair. (By freight.)

FOR 23 SUBSCRIPTIONS g Machine. Full size; in oak; ring, light running; almost; 5 years guaranteed. (By fre

Liheral arrangements can he made with any one desiring to ohtain either a piano or an organ as a premium

Send for complete premium bookiet, giving full information, and a descriptive book catalogue explaining all of the above works

THE ETUDE, 1712 Chestnut St., Philadelphia, Pa.

MUSICAL LITERATURE

ANY MUSICAL BOOK

No matter where published or by whom, we can supply at the lowest possible price. We carry a very complete stock.

u. lard First and Second Grade Pieces

Mathews, Standard Graded Course of Singing. Greene. (Any one of four volumes.) Standard Graded Songs for the First Year, Standard Graded Songs for the Second

Year.
Standard Third and Fourth Grade Pieces.
W. S. B. Mathews.
The Choral Class Book. Leason & Mc-Granahan, The Two Pianists. Medium Grade Collec-

tion.

Fouch and Technic, Dr. Wm. Mason. In four volume.

(Any one volume.)

Waltzes. Frederic Chopin.

10 Selected Studies from Op. 45, 46 and 47.

FOR THREE SUBSCRIPTIONS

For THREE subscriptions, with \$4.50, we will give you any one of the following valuable works on music or literature:

Anecdotes of Great Musicians. W. F. Gates. Celebrated Pianists of the Past and Present.

Ehrlich.
Chats with Music Students. Thos. Tapper.
Choir and Chorus Conducting. F. W.
Wodell.
Damm G. Piano Method.
Descriptive Analysis of Piano Works. E. B.
Perry.

O Visiting Cards and Plate.

Special prices for large orders and to LIBRARIES Write for Estimates before purchasing elsewhere

We are the publishers of the most used and important educational works issued during recent years THEO. PRESSER, 1712 Chestnut St., Philadelphia, Pa.

AGENTS WANTED TO SOLICIT SUBSCRIPTIONS TO THE ETUDE Liberal combinations and valuable premiums

LARGE COMMISSIONS to those who desire to devote their entire time.

THE ETUDE, PHILADELPHIA. PA.

T. H.—An accident of the people of the peopl

CHOCOLATE

Unequalled for Smoothness, Delicacy and Natural Flavor









A Distinguished French Writer on Dietetics says.—"Time and experience have shown that chocolate, carefully prepared, is an article of food as wholesome as it is agreeable; that it is nourishing, easy of digention, and does not possess those qualities injurious to beauty with which coffee has been reproached, and that it is excellently adapted to persons who are obliged to a great concentration of intellect."

47 Highest Awards in Europe and America

Directions for preparing more than one hundred dainty dishes in our Choice Recipe Book, sent free on request

WALTER BAKER & CO., Ltd.

Established 1780

DORCHESTER MASS